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# PHYSICAL EDUCATION ACTIVITIES

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Outdoor circus staged by authors, Camp Indianola, Madison,  
Wisconsin

Pictures taken by Dr. J. C. Elsom

# PHYSICAL EDUCATION ACTIVITIES

*A Program of Intramural Gymnastics  
for Secondary Schools*

*by*

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*Illustrated with Drawings and Photographs*

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THEODORE CRAMLET  
RUSSELL C. HINOTE





## PREFACE

The more formal methods of gymnastics, drills and apparatus work have of late years fallen somewhat into disrepute, and have been replaced largely by informal work, games and plays, in the physical education programs of the various educational institutions. While the educational values of play and recreation are undoubted, it must not be forgotten that much of value is to be gained from the type of exercise afforded by tumbling and gymnastic apparatus. Here we find an outstanding possibility of developing coordinations, strength, judgment, and grace of movement which develops muscle and nerve to a notable degree.

In the present volume, the authors have made an admirable combination of the types of exercise—the formal and informal—and have presented an outline of activities which are at once interesting and instructive. The program which is outlined so well and with such detail is bound to be unusually helpful to teachers of physical education.

The presentation of a "circus" appeals to most of the American youth with much force and interest. Gymnastic exhibitions, pure and simple, perhaps have but a slight appeal to either spectators or performers; but when a definitely arranged "circus" is provided, the picture changes at once. A goal for the gymnastic performance is set up, which is stimulating and interesting; hence the practice and preparation both have a

strong appeal to the participants and to the spectators as well.

A large variety of gymnastic activities is here outlined with specific instruction in the carrying out of programs. These activities seem especially suitable for boys' camps, Boy Scouts, high school students, Y. M. C. A.'s, and other organizations of young men and boys. The authors have made a contribution to physical education literature, and have had a large experience in directing programs of the sort described in the present book. The writer has been surprised to see the elaborate execution of such a program in a large boys' camp, in which the time for preparation was very limited, and the material by no means unusual; boys without much gymnastic experience have been coached in a few weeks to make a most creditable performance.

Physical education activities are valuable in proportion to the interest which they create on the part of the students. The suggestions which are presented by Messrs. Cramlet and Hinote will certainly tend to stimulate interest and enthusiasm, and hence the physical benefits will be undoubtedly greatly augmented.

J. C. ELSOM, M.D.  
Professor of Physical Education  
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## INTRODUCTION

A part of this material originally appeared in mimeographed form in response to a number of requests for information regarding the methods used by the writers in the organization and administration of an intramural gymnastic program culminating with the presentation of a gymnastic circus. In the present volume the material has been considerably expanded and illustrated. The content represents the accumulated knowledge gained by actual experience in conducting gymnastic activities, over a period of years and in various situations, such as the public school, the private school and the summer camp.

This volume has been divided into two parts. Part One deals with various gymnastic events suitable for intramural programs; Part Two, with the short gymnastic program, and the gymnastic circus program in particular. The writers feel that in presenting the material from this viewpoint a twofold purpose is achieved—namely, the organization and presentation of suitable gymnastic material, which may be of use in both a practical and theoretical way to teachers of physical education; and the organization and administration necessary to conduct the short gymnastic program and a successful gymnastic circus. We have instilled just enough of the circus day atmosphere into the latter program to give it “pep” and to make it attractive to people of all ages.

Perhaps the most usual plan for instruction in the various types of heavy gymnastics has been to introduce it during the regular class periods in physical education. It is felt, however, that most gymnastic activities—with the exception of tumbling, simple stunts and elementary pyramid building—are not combined most effectively with the regular physical education sections. This has been found to be true because of the added methods or organization necessary, the lack of mass interest and the inadequate muscular coördination of pupils.

This work presents the organization and administration for conducting gymnastic activities or events as part of the extracurricular physical education program. In most secondary schools there will always be found boys who will not fit in with the regular varsity athletic program, but who, if given an opportunity to participate in gymnastic activities and stunts, may excel in this type of sport. With this thought in mind, this material has been prepared. Seldom is interscholastic competition provided for the further development of interest in these activities; therefore, intramural interest must be developed and maintained. One of the most successful methods of accomplishing this is by the organization of gymnastic teams with definite objectives toward which to strive.

The plan, as herein presented, necessitates that these activities be conducted for the most part as extra-curricular or intramural events, and at specially designated times, such as dramatics, school clubs, intramurals and competitive athletic sports now enjoy.

The average teacher of physical activities is in need of a list of practical plans and procedures. Although he may possess a very thorough background of educational theory, when on the job he must organize and get results promptly. Recognizing this, we have selected a number of gymnastic activities and stunts and have chosen to refer to them as extracurricular physical education activities. This classification has been made because it is believed that a number of the activities contained in this volume should not be taught in the regular curriculum, but rather as a part of the school's extracurricular program. It is also believed that if activities of this kind are wisely correlated with the school program, they will greatly enlarge and enrich its content. It seems, however, that it would be unwise to permit activities of this sort to supplant games or sports which are of greater mass interest.

In describing the numerous gymnastic exercises, we have elected, as previously mentioned, to describe also the gymnastic circus program, with its many possible events, and to take up in detail the theory and execution of each, hoping in this way to stimulate greater interest in gymnastics through a motivated plan. The fact that an attempt has been made to arrange the exercises of each activity in order of difficulty and interest, should aid the instructor in demonstrating and teaching in a correct and interesting manner, from both an educational and a physiological viewpoint. This arrangement should also increase the content value, because of the inclusion of material for both beginning and advanced pupils. While a number of seem-

ingly difficult stunts are included in this work, it has been found through actual experience that the greater number are within the abilities of boys of both junior and senior high school age.

It may also seem that a number of the gymnastic activities included should not have a place in a program of physical education, because of their limitation as to numbers, the special equipment needed, and the seemingly apparent high degree of specialization necessary to satisfactory performance, from the viewpoint of both the participant and the spectator. It is true that special equipment is needed for these activities, but for the most part it can be constructed by the boys themselves under the direction of the instructor. It has also been demonstrated that any boy with an interest in even the most difficult gymnastic event contained in this volume can, within a surprisingly short period of time, acquire enough skill to make the amount of time spent so worthwhile and interesting that he will undoubtedly desire to become more proficient over a period of months or even years.

It is also true that considerable initial interest is necessary in introducing unusual events such as may be found in the chapter entitled, "Body Balancing Stunts." This however is not the problem that it might appear to be, because balancing may also be thought of as a racially old activity. Our ancestors were forced to flee their enemies and to procure their food many times by balancing feats such as crossing a swiftly running stream over a fallen sapling or tree, and to dare the dangers accompanying the climbing of trees

and cliffs for fruit or eggs, as the case might be. The tendency to try one's skill in walking a straight line, or in balancing on the rails of a railway track for a set distance or period of time, is an indication of a general or initial interest. When an opportunity to engage in an activity of this kind is made available, with proper equipment, under controlled conditions, and with a motivated reason for acquiring skill, many boys will respond with enthusiasm. They will experience a great sense of joy and satisfaction in accomplishing stunts which previously seemed only for the specialist or advanced gymnast.

Whether or not activities of this kind are justifiable for any other reason than their use for exhibitivie or display purposes, is a debatable question. There are numerous arguments which might be set forth on both sides. Nevertheless, gymnastic exercises of this sort do furnish considerable physical exercise as well as a mental challenge to effort of a very satisfactory nature; and it seems reasonable to believe that the law of concomitant learnings finds suitable ground for operation when a boy is engaged in acquiring any one of balancing skills or stunts. They are exercises of a very wholesome nature and possess decided socializing factors when taught by the informal method, without regard for rigid or exacting form and execution, but rather as natural activities.

We have made no attempt to list all possible stunts or the possible combinations. We believe however, that we have listed and described the ones which will be found most usable in conducting an intramural gym-



nastic program and in augmenting and enriching the content of the curricular program of physical education. The instructor can devise other combinations from those which we have given. Consult the selected bibliography for sources used.

THEODORE CRAMLET

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# PHYSICAL EDUCATION ACTIVITIES

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PART I

A PROGRAM OF INTRAMURAL  
GYMNASTICS

■



## CHAPTER I

### MOTIVATING THE PROGRAM

ALL of life's activities are motivated. Mental and physical impulses have a propelling force behind them as a motive for our actions. We accomplish most when we have a good reason for doing. In other words, we are able to determine satisfactory results in their apparent outcomes. We do well the things we most enjoy.

Therefore it is necessary, in the construction of a program of physical education, to provide a varied program of activities for the many interests of all types of pupils. This is especially important in building that part of the program which is carried on aside from the required class instruction. Too often this very important fact is lost sight of in the present-day overemphasis of interscholastic athletics. While these activities are extremely important in the lives of a large per cent of the student body in our secondary schools, they generally include in their actual physical participation only a limited number. It is, therefore, the duty of the school to provide similar opportunities for the remaining part of the student body.

This is best accomplished through instruction and participation in intramural or extracurricular physical activities. The range of these activities is many, but in the majority of situations, in actual practice, only a few are employed. In many schools the opportunity offered

for participation in intramural activities is very narrow, including as a general rule only two or three games or sports. Much of this failure to carry on a more inclusive program is attributed to a lack of facilities or to insufficient staff. This is, however, in most cases, merely an excuse for devoting a greater portion of the time to the development of winning athletic teams.

It is not the intention of the writers to discuss this situation or to propose a plan of intramurals for secondary schools, because considerable literature is already available on this phase of an extensive program. However, in proposing intramural programs, very little and in most instances no attention is given to the place that gymnastics and like activities should occupy.

In this volume the writers have attempted to assign to organized gymnastic events the place which they should rightly occupy in an extensive program of physical education. It is not at any time their intention to overestimate the value or importance of these events in the program, but merely to assign to them the place which they should have in helping to build a broader, richer and more interesting program of activities, one which will meet the needs of and have interest for every boy.

The most desirable motivation for the development of the neuromuscular mechanisms is accomplished through participation in activities which stimulate the greatest interest in learning and offer the greatest possibilities for dramatic appeal in presentation. This has led the writers to select activities which not only enrich

the physical education program but which also have a sound basis in regard to the above statement.

The reader at this point, may ask why certain activities have been included and why others which he may consider equally important from an educational standpoint—such as heavy gymnastic exercises on the horse, buck, parallel bars, etc.—are not discussed. This exclusion is justified in the minds of the writers because the type of activity in this volume lend themselves to motivation by giving the boy an objective toward which to work without the excessive strenuous practice which is necessary to achieve satisfaction on these heavier types of apparatus. The amount of practice necessary to approach good performance in the activities outlined in this work will not harm a boy's physiological development or interfere with other physical and scholastic work. The heavier types of apparatus do not lend themselves admirably to methods of informal instruction, because the physical action requires more or less of a stereotyped learning. This does not permit of natural self-development. The activities proposed here afford the pupil an opportunity for self-expression. Then, as he approaches good performance, his individuality will be a part of the exercise which he performs, rather than a mimetic group of uninteresting muscular coördinations. The opportunities for dramatic appeal and self-expression in the events outlined, by means of participation in programs of different kinds, are apparent in the discussion of motivating methods listed below.

As stated elsewhere, the activities contained in this



volume—with the exception of tumbling and some of the elementary exercises on the apparatus—should not be included in the required program, but should be conducted as extracurricular activities and with definite objectives. One of these objectives must of necessity be the means of motivating the activities, providing for the pupils who engage in them, not only the pleasure that comes from participation but the joy and satisfaction which comes as a result of their accomplishment. The various methods of motivation will now be discussed under separate headings.

### AWARDS

It is the opinion of many educators today that awards are not necessary, and that there is no real reason why departments of physical education should continue to give them, except as a matter of tradition. They believe that the pupil should take part in all forms of physical activity for mere love of participation. However, this opinion seems to lack general approval, when one considers that all other instances of exceptional endeavor in school life are being recognized, by the giving of scholarships, election to honor societies, and similar awards.

The giving of awards stimulates participation and interest in athletics, sports and gymnastic work. It acts as an incentive causing the participant to strive for excellence above the novice class. Awards should not be expensive but simple in design and of small monetary value. They should be sought as a symbol of a certain standard of achievement, rather than for their in-

trinsic worth.

The presentation of awards for the various activities given in this volume will necessitate special organization for judging of their proper assignment; for the element of competition is lacking, which, in the case of a sport program, forms the principle criterion for judgment. Major and minor letters in the various gymnastic events give some element of graduation in the evaluation of awards. Evaluation of awards may be based upon attendance of practice sessions, participation in programs, and ability in acquiring a definite amount of subject matter.

Major letters may be awarded for maximum achievement. Minor letters may be given to pupils who do not reach this high standard but who nevertheless have earned an award of minor significance. The reason for giving minor awards is to encourage future participation. If letters are given, the major letters should be the larger.

### PROGRAMS IN INSTITUTIONS

The fact that a department of physical education can, through its program of activities, provide enjoyable entertainment for those unfortunates confined in hospitals, old folks' and children's homes, makes it an enterprise worthy of attention.

Programs of this nature, when conducted in institutions, should not be confined to the presentation of stunts alone, but should contain dramatic or musical selections, thus affording a pleasing and balanced performance. The entire program may be conducted by

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the physical education department, or talent may be drawn from other departments of the school.

### CIVIC FUNCTIONS

The various civic functions, such as pageants, festivals, children's days, etc., that are presented by the smaller cities from time to time, offer very favorable opportunities for the school to correlate its activities with the community's interests.

The material in this volume is not only adaptable in many instances for augmenting functions of this sort, but offers an exceptional opportunity for the participants to acquire experience by public appearance.

### BUSINESS MEN'S ORGANIZATIONS

Business men's organizations, such as the Rotary Club, Kiwanis Club, Chamber of Commerce, etc., often welcome school talent of various kinds on their programs. The school should be willing and ready at all times to cooperate with these organizations.

Invitations of this kind not only act as a worthy incentive for gymnastic participation, but afford splendid opportunities for pupils to meet the leaders in the professions and businesses of the community. Many times this contact between pupils and professional men may result in direct vocational guidance.

### CHURCH ACTIVITIES

The church sponsors activities, from time to time, which offer opportunity for the presentation of various sorts of programs. Many extracurricular gymnastic

activities are especially suitable for entertainment at functions of this sort. Situations of this kind afford a means of correlating the recreational work of the church with the school programs and also provide another opportunity for participants to improve their technique of presentation.

### PARENT-TEACHERS ASSOCIATIONS

One objective of the parent-teachers association is to coordinate the activities of the school with the interests of the home. One very effective means of accomplishing this is by the presentation of programs as a means of acquainting the parents with the aims and objectives of the school. The greater part of the content of these programs should be provided by the pupils, and may consist of entertainment in the form of class projects, adapted from the regular curriculums in history, art, dramatics, music, etc., or from extracurricular and club activities.

While gymnastic events, as considered here, do not represent class work done by the regular physical education sections, they do, however, lend themselves to programs. A parent-teacher audience is sympathetic and interested; therefore, boys taking part in their meetings would have an incentive to put forth their best efforts in practice and in rendering a finished performance.

### SCHOOL FUNCTIONS

School parties, dances, banquets, etc., often embody short acts or skits as part of their entertainment. In

many instances gymnastic events, dancing etc., are especially acceptable for such occasions, and are desirable from the viewpoint of the school for both educational and entertainment value.

### SCHOOL ASSEMBLIES

The school assembly offers the best opportunity for the physical education department to acquaint the student body with its extramural activities. It offers future participants in a gymnastic circus and other public programs an opportunity to overcome the "stage fright" period, and is an excellent means of advertising a circus program by offering short parts of different events which will be included in the program.

### PROGRAMS BETWEEN HALVES OF ATHLETIC CONTESTS

Gymnastic events provide excellent entertainment between halves of basketball, football and soccer games and during intermissions in hockey games. These situations offer an ideal time and place for the presentation of activities of this sort, and, when organized and conducted properly will act not only as a very valuable motivation for interest in this form of physical education but as an added attraction and drawing card for gate receipts.

Activities of this kind will possess greater educational advantages and will be presented with more finesse as a fill-in number, from the viewpoint of both school authorities and spectators, when correlated with the school band.

## ALL-SCHOOL VAUDEVILLES

All-school vaudevilles offer an unusual opportunity for talent of a gymnastic nature. The presentations are usually held on a regular stage and offer exceptional advantages in stage effect and background for almost any of the physical activities in this volume. An exceptional outlet is offered for a finished gymnastic performance, because of the intimacy between the audience and the performers on the stage.

## EXHIBITIONS

This form of motivating interest in gymnastic events is not to be considered unduly important. Exhibitions pure and simple do not possess much sanction from an educational viewpoint; neither do they have interest and appeal for the spectator. This is true, not alone because they lack vital traditional appeal, but because, by the very nature of their presentation, they often lack in quality of production. Exhibitions in general are apt to be too stereotyped in procedure and content, and as a rule are organized in such a manner that they lack correlation with other school departments.

## THE GYMNASTIC CIRCUS

The gymnastic circus, in contrast with the exhibition, provides the most favorable opportunity for the presentation of all forms of tumbling and apparatus stunts. It may be molded into a stage production of the finest quality, from the standpoint of both education value and interest. It offers an opportunity for the depart-

ment of physical education to concentrate into one program the numerous short programs of the various extracurricular activities that have been conducted throughout the year, and to correlate the activities of the department with other departments in the school.

This is accomplished by commanding the interests of both students and faculty of the following departments: Art Department, for the arrangement and designing of suitable stage settings, the making of posters, etc; Music Department, for suitable music; Speech and Dramatic Department, for coaching clown skits and burlesque parts, and for assistance in make-up; Manual Arts, for help in the construction of properties; and Home Economics, for designing and making suitable costumes. Members of various other departments should be enlisted for the handling of advertising and publicity, ticket sales, etc.

Because of the extent of preparation and the quality of performance, the gymnastic circus should command a nominal entrance fee. The money received may be placed in the general school fund and budgeted out for general use for school clubs and extracurricular activities.

It is the opinion of the writers that, since the school is controlled and supported by community interests, there is no justification, from an educational viewpoint, for charging admission. However, under our present system of budgeting, a modest exploiting of the public is justifiable, as a means of enlarging and enriching the program of activities for the rank and file of the students.

## CHAPTER II

### TUMBLING

TUMBLING should be considered the most important event of the entire extracurricular gymnastic program, not because it may command more interest than any other activity, but rather because of its greater adaptability to both the regular and the extracurricular programs. It possessed much value in teaching muscular alertness and coordination, which in turn should increase adeptness in other activities. It is the event about which the entire extracurricular gymnastic program is constructed, and from it will come the boys interested in the other activities. Tumbling may be of use constantly throughout the school year, in arranging short programs for various functions and occasions, because of the many and varied stunts which are possible.

We have attempted to make the material on tumbling practical by dividing it into three classifications, Ground Tumbling, Advanced Tumbling, and Combination Tumbling. We have attempted, as previously mentioned, to arrange the exercises in each division in the order of their difficulty. The exercises given under Ground Tumbling are primarily for beginners. Those listed under the heading Advanced Tumbling are for the more advanced pupil; while those found under Combination Tumbling, are intended to be used where two or more pupils are to work in coöperation. The



tumbling stunts done with the use of apparatus may also be included in this third division.

### GROUND TUMBLING

To teach tumbling properly to beginners, it is necessary that they be instructed in various fundamental exercises. When these exercises are correlated with the elementary forward and backward rolls, they will have a tendency to lessen various physical discomforts which usually result, in the forms of dizziness, nausea or headaches. These correlated movements are valuable also in strengthening the entire muscle groups and coordinating their movements. They should be considered the technique of tumbling and should be thoroughly mastered in the order of presentation. The first thirty-two exercises should be considered in this category.

The landings from all tumbling exercises should be followed with bounding or springing movements from the floor. This creates a sense of buoyancy and gives life to the exercise.

#### 1 *Forward roll (low)*

Place hands on mat; roll forward, doubling up close by grasping ankles; and finish standing erect.

#### 2 *Forward roll and jump*

Repeat No. 1, and finish by jumping forward and up, extending the arms sideward, and arching back.

*Note:* There are over 210 separate and individual exercises or stunts in this chapter on "Tumbling." Numerous combination, which would run the numbers up into the hundreds, can be effected from them.

3 *Two or more of above in succession*

4 *High forward roll*

Instead of placing the hands on the mat, as in No. 1, jump up and forward; light on hands, and roll to feet. Work to gain height and distance.

5 *Low forward roll combined with high forward roll*

Roll forward as in exercise one, and immediately execute exercise four, or high forward roll.

6 *Combination of low and high rolls*

7 *Forward roll, jumping, touch toes forward*

Execute the forward roll; jump high in air, flexing at the hips, keeping the knees straight; touch toes with hands.

8 *Combination of exercise seven with high forward roll*

Execute the forward roll, after jumping and touching the toes.

9 *Forward roll, jumping, touch toes sideward*

Execute the forward roll, jump high in air, flexing at the hips, spreading the legs with knees straight, extend the feet forward and sideward and touch toes with the hands.

10 *Combination of exercise nine with high forward roll*

11 *High forward roll and dive back to place*

After diving forward to feet, jump up straight, making a half twist to facing start, and dive back to place. Execute forward rolls with full twist and roll.

## 16 PHYSICAL EDUCATION ACTIVITIES

### 12 *Backward roll (low)*

Sit down quickly and, as the roll backward is started, swing the hands backward to the mat; stay doubled up close, and push with hands to feet.

### 13 *Backward roll, dive into forward roll*

After executing the backward roll, immediately dive forward into place.

### 14 *Two or more backward rolls in quick succession*

### 15 *High backward roll*

Instead of keeping doubled up close as, in exercise *twelve*, extend the feet upward; push hard with the hands, and alight on feet. Work for height. Execute backward rolls with half and full body twists between rolls.

### 16 *Combination of low and high backward roll*

### 17 *Combination of forward and backward roll*

Both rolls are executed as in exercises *one* and *twelve*, except that the feet are crossed between the rolls so a quick turn can be made for the backward roll.

### 18 *Front laydown*

Standing, fall forward, keeping knees straight; catch weight of body on hands. Jump feet up between hands and stand erect.

### 19 *Combination of forward roll and front laydown*

### 20 *Front laydown and backward roll*

Execute front laydown; bring feet up between hands, and roll backward to feet.

21 *Combination of forward roll, front laydown, and backward roll*

22 *Backward roll to front laydown*

Execute a backward roll; extend the feet on the second roll, coming to front laydown position. Immediately bring feet up between hands, without touching knees to mat, and stand erect.

23 *Forward roll and back laydown*

Execute a forward roll, extending feet forward to supine position. To resume standing position, execute backward roll to feet, without lifting head from mat.

24 *Combination of forward and backward roll and laydown*

Execute forward roll to back laydown; execute backward roll and front laydown jump to feet. Make other combinations.

25 *Forward rolls and backward rolls*

- a. Grasping ankles, wrists crossed.
- b. Grasping toes.
- c. Arms folded on chest.
- d. Arms folded under knees.
- e. Cross legs, grasp toes.
- f. Arms at side, off one leg. Do not bend knee of free leg or touch either it or hands to floor.
- g. Using one foot and without hands.

26 *Fall forward with legs straight, catch with hands*

27 *Combination of exercise twenty-six with backward roll to feet*

After completing the fall, without moving hands,

## 18 PHYSICAL EDUCATION ACTIVITIES

jump, feet up between hands, and execute the backward roll.

### 28 *Fall backward to sitting position*

Lean forward, flexing at hips; keep knees straight and fall backward to sitting on mat.

### 29 *Fall backward to sitting position, roll to feet*

### 30 *Chest roll (Chest-snap)*

Jump or spring to hands, extending arms; throw legs upward, as for hand stand; immediately lowering weight to chest, keeping arched back position, roll to knees and jump to feet.



### 31 *Combination of forward roll and chest roll*

Execute forward roll; place hands on mat; extend feet upward as for hand balance; arch back and chest roll to feet, as in exercise *thirty*.

### 32 *Combination of backward roll and chest roll*

Execute a backward roll to hand stand; hold balance momentarily; drop quickly down to chest; roll to knees and jump to feet. Repeat.

### 33 *Head stand*

Place the hands on the mat about eighteen inches apart and with the fingers forward and spread. The

fore part of the head, *not* the top, should be placed on the mat. Throw the feet up for the balance, keeping them together and toes pointed. The weight should be equally distributed between hands and head. Practice for the head stand should be done near a wall, to acquire balance and form.

34 *Forward roll to head stand; repeat*

35 *Backward roll to head stand; repeat*

36 *Combination of exercises thirty-four and thirty-five*

37 *Diving*

To dive properly, without danger of injury, considerable practice is necessary. The combined impact of the body's weight and forward motion must be taken up by proper use of the arms. This is done by extending the arms forward and, as they come in contact with the floor, bending them quickly, ducking the head in such a manner that the extreme back of the head will come in contact with the mat, causing the body to roll down the full surface of the neck and back, rolling to the feet.

a. *Distance*

Diving for distance may be done either from a standing position or with a running start. A very pretty distance dive is accomplished by executing "swan diving form" while in the air.

b. *Height*

Diving for height may be executed over one or more fellow tumblers, who are reclining on hands and knees, or over various apparatus of the gymnasium.

38 *Dive into head stand position*

From a running dive, jump for height and distance. Land on the extended hands, breaking impact of dive. Immediately place the head well in advance of the hands. Keep the weight on the hands until the balance is gained. Roll forward to feet.

39 *Dive into hand stand position*

This exercise is much more difficult than exercise *thirty-eight*. Execute in same manner but do not touch head. Bend elbows quickly to absorb impact of dive.

40 *Head spring*

Done from either a standing or a running start. Place the upper part of the forehead on the mat, between and in advance of the hands. As the feet are snapped over, push hard with the hands and head. Kick the feet upward and forward, arching the back.

41 *A series of head springs in succession*42 *Dive and head spring*

Run; jumping off both feet together, dive for both height and distance. Alight on the hands, bending arms immediately and placing head on mat. Snap the feet quickly up and over, at the same time arching the back and holding the head well back. Push hard with hand, and alight on feet.

43 *Combination of dive and head spring with series of rapid head springs*

*Note:* In teaching beginners it is very helpful at times to roll up a mat and have them run and execute the head spring off the mat. The height will aid in acquiring necessary coordinations for head spring.

44 *Snap-up or neck spring*

Lying on mat, place hands by head and roll back until the weight of the body comes to neck and head. Immediately push or snap feet upward and forward, keeping knees straight; kick for height; arch the back and push with head and hands. Holding head back, alight on feet in standing position, with knees bent. The snap-up may be done also by placing the hands on the mat, rolling down the neck as for a forward roll, immediately snapping to feet.

45 *Snap-up, arms folded*

Execute the snap-up with arms folded across chest.

46 *Snap-up, hands on thighs*

Place hands on thighs; roll back to neck and, as the kick is made with the legs, push on thighs with the hands. Alight on feet.

47 *Forward roll and snap-up*

Place hand on mat. Execute a slow forward roll. When back of neck comes in contact with the mat, execute snap-up movement and alight on feet.

48 *A succession of rolls and snap-ups*49 *Combination of head spring and snap-up*50 *Combination of head stand and head spring*51 *Combination of head stand and snap-up*52 *Combination of forward roll, head stand and snap-up*53 *Handspring*

Step forward off one foot; *strike* the hands quickly



to the mat. Flex the arms at elbows; *snap* the feet quickly over the head. As the feet pass the vertical, *push* up strongly with the hands and alight on feet. The head should be held well back and the back arched.

54 *Dive and handspring*

Run; jump off *both* feet. Alight on hands and immediately bend arms and *snap* feet over head. Push up quickly with hands, as feet pass the vertical. The head should be held *well back* and the *back arched*. Alight on both feet.

55 *Dive over object and handspring*

56 *Dive onto object and handspring*

57 *Handspring with one hand*

This exercise is executed the same as when done with both hands, except that the spring from the feet and the whip of the legs is strong enough to carry the performer over with little weight on the hand.

58 *Handspring with half twist*

Execute the handspring; but after the hands strike the floor and the legs are whipped up for the turn, the body is *twisted* so that the performer alights facing opposite the direction of the start.

59 *Hand stand or balance*

Strike the hands to the mat with the fingers forward and spread. Immediately *throw* the feet into the air. Endeavor to *extend* the feet; hold the head well up, arching the back and pointing the toes. The weight

must be held well over the shoulders and the arms extended to full length. Practice may be done near a wall, for form and balance.

60 *Hand walking*

After some balance is gained, attempt to walk on the hands. The back should be arched and the head held well back. To gain the standing position, flex the arms, quickly "ducking" the head, and execute forward roll to feet.

61 *Whip-up*

Stand on the hands and quickly *whip* the feet to the mat. At the same time push the body up with the hands. Alight in an erect position. The whip is often used as starting exercise for tumbling stunts which require a speedy start.

62 *Roll to hand stand*

Execute either a backward or forward roll to a hand stand.

63 *Combination of forward roll, hand stand, and snap to feet*

64 *Combination of forward roll, hand stand, and head spring*

65 *Combination of backward roll, hand stand and chest roll to feet*

66 *Series of forward rolls to head stands*

67 *Series of backward rolls to head stands*

68 *Backward roll to hand stand and whip to feet (exercise fifty-eight)*

69 *Combination of forward and backward rolls to hand stands*

Execute forward roll to hand stand, hold balance momentarily and execute chest roll and back roll to hand stand, snap to feet.

70 *Cart wheel*

May be done with either the right or left side leading. Strike the forward hand to the floor, followed by the other hand, then one foot followed by the other. The head should be *held well back* and chest and stomach well out, with feet and hands apart.

71 *Round off*

Step forward; *strike* the hands on the floor, as for a handspring, letting either the left or right touch before the opposite one does, and about *ten inches apart*. Twist the body at once; whip the feet to floor and land facing *opposite* direction of start. Before combining the round off with any other exercise, practice it separately, bounding or springing from the floor, upon alighting, to develop snap and coördination.

72 *Round off in combination with*

- a. Back rolls
- b. Back rolls and chest roll
- c. Back roll to hands and the whip
- d. Back roll to hand stand, snap to feet

## ADVANCED TUMBLING

Progress in the teaching of the following tumbling exercises will be made much safer and quicker if a

safety belt is used. The instructor should always bear in mind that the safe way of teaching is the best, from the standpoint of both methods and results. By the use of the belt, the pupil is given assurance that a fall will not result in any physical discomfort. This confidence will increase the rate at which he will progress, by permitting him to devote his entire attention to the necessary muscular coördinations. After some knowledge of the coördinations required for executing the various exercises is gained, the belt may be removed and the individual "spotted" by the instructor until the fear of being hurt by a fall is overcome, or until the exercise is mastered. "Spotting" is assisting the pupil to turn in the air by pushing up firmly with the hand, on the small of the back or buttocks, as the turn is attempted.

In attempting to arrange the following exercises in order of difficulty, group arrangement as to type of exercise has not always been possible. For example, some exercises which may be classed as front somersaults appear with more difficult stunts.

### 1 *Running front somersault*

Running several feet, jump straight and *high* into the air; tuck quickly; bring the head and hands forward and downward, grasping ankles with hands, and alight erect as possible.

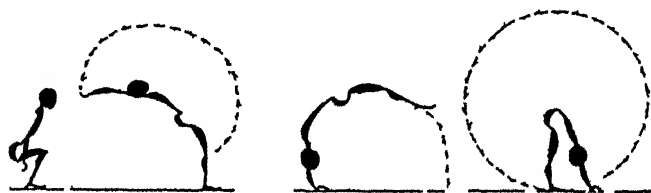
### 2 *Back somersault*

Standing, jump for height, *tucking* quickly. The height and turn are gained by *lifting up* quickly with the arms, and continuing the motion on back as the

legs are brought up for the tuck. Straighten out and alight erect.

### 3 *Back flip or handspring*

The back flip is quite easy for tumblers of ordinary ability to master, especially if they have limber backs. Standing, *bend the knees* until the hands almost touch the floor. Straighten out quickly, throwing the arms up and back, *arching* as the body turns. Do not jump. Light on hands and snap feet to floor. The ideal back flip is made by following the above directions. However, if the tumbler does not possess a limber back, jumping off the floor, as the arms are thrown up and back, will help him greatly in acquiring this movement.



### 4 *Hand stand, snap to feet, and back somersault*

Stand on hands, let down and roll to neck, snap to feet and jump up, tucking for back somersault.

### 5 *Round off, back somersault*

After completing the round off, *jump* immediately for height, and execute the back somersault.

### 6 *Cart wheel, round off, and back somersault*

### 7 *Exercises four, five and six in combination with back flip*

- 8 *Dive to hand stand, snap-up and back flip*
- 9 *Back flip and chest roll*
- 10 *Back flip, chest roll, and snap-up*
- 11 *Back flip, chest roll, snap-up, and head spring*
- 12 *Round off, series of back flips and back somersault*

This is a beautiful exercise. The performer should strive for "snap," in executing the back flips, and finish with a high back somersault.
- 13 *Back roll to hand stand, the whip and back somersault.*
- 14 *Back roll to hand stand, the whip and back flip*
- 15 *Other combinations worked out from above*
- 16 *One hand back handspring*

The distribution of the weight is the primary factor to be learned in accomplishing this exercise. Begin practice by *shifting* the weight more to the side of the hand to be used. Continue to take more and more weight off the free hand until only the one hand is used in pushing to the feet.

- 17 *Twisting front somersault*

Run and jump as to execute a front somersault. Throw the head to either the right or the left and alight facing opposite direction of start.

- 18 *Back flip with half twist*

Execute the back handspring as described in exercise

*Note:* In executing twisting exercises the head should act as a rudder and must be turned in the same direction and in unison with the arms and shoulders.

*three*, but after alighting on the hands twist the body to either the right or left; push with the hands and alight on the feet facing opposite direction of start. The method of acquiring the body twist is done as follows: First execute a hand balance and snap quickly to the feet; repeat, and attempt each time to twist the body more until a complete half twist is accomplished. The complete exercise may now be done without fear of injury.

### 19 *One leg front somersault*

From a standing position on one foot, jump and, *tucking close*, execute a front somersault. Use belt.

### 20 *Twisting snap-up combined with chest roll and back flip*

Snap high into the air, *twist* the body to either the right or left; extend the hands and alight on them. Roll immediately to the chest, snapping to the feet, and immediately execute a back flip.



### 21 *Handspring and front somersault*

Execute a forward handspring, and immediately *jump up for height*, doubling up close, and execute a forward somersault.

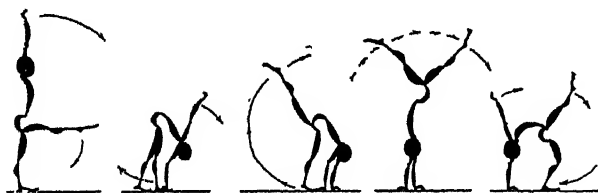
### 22 *Knee back*

Rest on the knees, body erect and with the toes

turned under ready to spring for back flip. If the movements of this exercise were separated they would simply be rising to feet, executing back flip, and returning to the starting position. The movements, however, should be continuous.

### 23 *Tinsica*

Standing, swing the left hand up and the leg of the *same side* forward (depending on individual). Immediately swing this same leg back, and, placing it on the floor about two feet behind the opposite foot, *shift* the weight of the body on to this foot. At the same time bring the left hand down and place it on the mat *opposite* the right foot with the *fingers pointing rear*. Then lift the right foot backward and up, the right hand immediately taking the place of the right foot on the mat and opposite the left hand but with the fingers pointing forward. Start the left foot up and over, immediately. On coming to the standing position the right foot strikes the floor before the left. The performer should practice so that a series of these exercises may be done in place.



### 24 *Side somersault*

Run as for the front somersault; spring into air and,



## 30 PHYSICAL EDUCATION ACTIVITIES

using the tuck with a side motion, "duck" head and *shoulders* and alight sideways.

### 25 *Berrannie*

From a running start, *throw* one foot ahead of the other as for the round off, but *do not permit the hands* to come in contact with the floor. Give the body a half twist and alight facing opposite direction of start. On landing, the head is close to the floor.

### 26 *Back flip with full twist*

Execute the same as exercise *eighteen*, except that the twist turns the body completely around, facing in the direction of the start.

### 27 *Gainer*

Run forward and, springing *high* in the air, turn over backward. The body should be held in a *layout position* while making the turn. Alight erect. This exercise is quite difficult to master. The safety belt should be used in practice.

## COMBINATION TUMBLING

The following exercises are to be done in combination by two or more individuals. In many of the stunts listed, very little danger of being hurt by a fall exists, however, where there are possibilities, the performer should be watched or "spotted" by the instructor or a capable pupil. Wherever it is not possible to "spot" accurately, the safety belt should be employed. A careful analysis of each boy's part in the exercise should be made, in order that the completed movement of each

will result in a continuous coördinated exercise from start to finish. It is intended that the exercises be mastered in the order of presentation. However, for sake of continuity, this grouping has not been followed at times.

### 1 *Combination backward roll and dive*

Nos. 1 and 2 stand about *four* feet apart and facing in the same direction, No. 2 in front. No. 2 executes a backward roll, spreading legs. No. 1 dives over and between No. 2's legs, rolling forward to feet. No. 2, after rolling backward to feet, immediately dives forward, executing one forward roll to feet, and dives over No. 1, who now executes the backward roll with feet spread as at start. Continue.

### 2 *Combination dive and double roll*

Nos. 1 and 2 stand about *six* feet apart and facing in the same direction, No. 2 in front. No. 2 squats forward, ready to execute forward roll. No. 1, now *steps* forward, dives over No. 2. As the hands of No. 1 strike the mat, No. 2, executes a forward roll, which brings both to feet as at start. Repeat.

### 3 *Repetition of exercise two*

As both performers come to feet, they *immediately* and *simultaneously* execute a backward roll to feet and again repeat exercise *two*. Continue.

### 4 *Hand stand and roll over*

Nos. 1 and 2 stand about *four* feet apart and facing in the same direction, No. 2 in front. No. 1 executes a hand stand, placing feet against shoulders of

No. 2, who grasps No. 1's ankles, leans forward, pulling No. 1 to sitting position on shoulders. No. 1 *slides* off No. 2's shoulders to feet, and No. 2 executes the hand stand, placing feet on shoulders of No. 1. Continue.

#### 5 *Skin the snake and forward roll*

Nos. 1 and 2 stand about *two* feet apart and facing in the same direction, No. 2 in front. No. 2 bends forward and, reaching back with his right hand between his own legs, grasps the right hand of No. 1. No. 2 now executes a forward roll and, retaining hold of hands, No. 1 walks forward over and straddling No. 2 pulls him to feet. No. 1 now executes the forward roll. Continue.

#### 6 *Neck lift and backward roll*

Nos. 1 and 2 stand about *two* feet apart and facing in the same direction, No. 2 in front, No. 1, *crouching* forward and placing head between spread legs of No. 2 and grasping his ankles, *lifts* him off floor. No. 2, *rolling* backward on back of No. 1, places hands on floor as No. 1 stands erect. No. 1 now releases grasp of No. 2's ankles. No. 2 brings feet to floor and, placing his head between No. 1's spread legs, repeats movements.

#### 7 *Straddle vault and forward roll*

Nos. 1 and 2 stand about *two* feet apart and facing in the same direction, No. 2 in front. No. 2 leans forward; No. 1 straddle vaults over his back to floor,

and both execute forward roll. Repeat with No. 2 straddle vaulting No. 1.

### 8 *Straddle vault, forward and backward rolls*

Nos. 1 and 2 stand about *two* feet apart and facing in the same direction, No. 2 in front. No. 2 leans forward and No. 1 straddle vaults over his back to floor, and both execute combination *forward* and *backward* roll. Repeat, with No. 2 straddle vaulting and both executing roll back to starting position. Continue in fast succession.

### 9 *Double roll or barrel roll*

No. 1 lies on back with feet vertical, grasps ankles of No. 2, who stands close to No. 1's head and who grasps the ankles of No. 1. No. 2 now dives forward, pulling No. 1 to his feet, etc. Continue. As each *dives* forward in turn, he should place the feet of the one whose ankles he is holding, on the floor, retaining the grasp. Roll down, touching *back* part of head, and onto the shoulders. This will result in a smooth and coordinated roll.

### 10 *Triple barrel roll*

No. 1, lying on back, grasps ankles of No. 2, who is standing by his head. No. 2 grasps ankles of No. 3, who in turn grasps ankles of No. 1. No. 3 dives forward, being held by No. 2, who in turn is assisted by No. 1 lifting on No. 2's ankles. Continue. If the in-



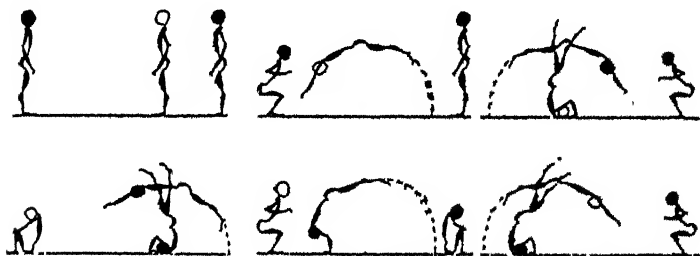
structions given in exercise *nine* are followed, faster learning will result, with minimum possibility of accident by striking the head on the mat.

### 11 *Double dive*

Facing each other *six* feet apart. No. 1 dives forward, *spreading* feet. When his hands strike the mat, No. 2 dives over him with feet held together. Turning and facing each other, No. 2 dives forward, *spreading* feet, and No. 1 dives over No. 2. Continue. Work for speed of execution.

### 12 *Triple dive*

No. 2 stands *between* No. 3 and No. 1. No. 1 and No. 2 face No. 3. No. 2 dives forward with feet spread, and No. 3 dives over and between his legs, keeping his own legs together. As his hands touch the floor, he immediately spreads his feet, and No. 1 dives over, keeping his feet together. No. 2, having recovered his feet and turned, *immediately* dives over No. 1, etc. Work for continuous execution and speed.



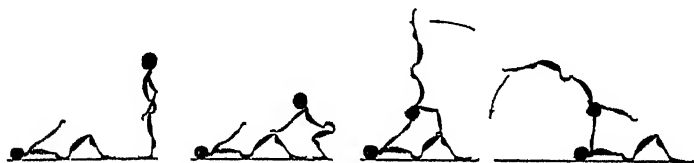
### 13 *Back spring*

No. 1 crouches on hands and knees. No. 2 runs,

places hands on the floor beside No. 1 and executes a handspring over No. 1's back, No. 1 lifting up slightly to assist.

#### 14 *Knee spring*

No. 1 lying on back with knees bent and with feet *firmly* on the floor. No. 2 runs and places hands on No. 1's knees and executes a handspring, assisted by No. 1 placing hands on shoulders of No. 2 as he goes over.



#### 15 *Crotch, back somersault*

Facing each other, No. 1 places his hands under No. 2's crotch and assists for a back somersault. No. 2 spreads feet and aids by jumping up and swinging the arms up and back.

#### 16 *Hands between legs, left to forward turn*

No. 1 and No. 2 face each other, about *two* feet apart. No. 2 *bends* forward and places his hands back between his own legs. No. 1, leaning forward, grasps No. 2's hands and, lifting up quickly, assisted by No. 2, pulls No. 2 to feet so that they are facing each other as at start. This exercise may be used as straddle mount to setting on shoulders.

#### 17 *Jump to knees, drop between legs and snap away*

No. 1 and No. 2 stand about *two* feet apart, facing

in the same direction, No. 2 in front. No. 2 rolls forward to supine position, knees bent and feet flat on floor. No. 1, stepping forward, grasps No. 2's extended hands and *swings* forward, placing feet on No. 2's knees. Retaining hand grasp, No. 1 leans forward and *levers* No. 2 to stand. No. 1 immediately rolls forward, "tucking" close, and is permitted to swing *down*, head first, between legs of No. 2, who quickly *throws* No. 1 away to feet. This movement is sometimes known as the "snap-out."

18 *Hands between legs, lift to shoulder seat mount, and back handspring*

No. 1 and No. 2 face each other about two feet apart. No. 2 bends forward, placing hands back between his own legs. No. 1 grasps No. 2's hands and pulls him to sitting position on own shoulders. From this position No. 2 executes a handspring off hands of No. 1 and alights with back to No. 1.

19 *Pull through to feet with combinations*

No. 1 and No. 2 face in the same direction. No. 2 does hand stand and rolls to lying position on back. No. 1 straddles No. 2 and takes hold of his ankles, at the same time taking a step forward, pulling him forward and up. No. 2, tucking, does a half turn to feet. Many combinations can follow, such as No. 1 executing a back flip, as No. 2, after turn to feet, steps forward and does a front somersault.

20 *Pull through to shoulder seat*

Facing in same direction as in *exercise nineteen*,

No. 2 again executes hand stand on floor and roll to back. No. 1, stepping forward and straddling No. 2, grasps him by the ankles and, pulling him up quickly, retaining grasp, *turns* him to sitting position on shoulders. No. 1 must *crouch* and "duck" head between legs of No. 2. For this exercise the performers must be of *unequal* size.

### 21 *Handspring from knees to shoulder seat*

No. 1 and No. 2 face each other about *eight* feet apart. No. 2 *crouches* slightly, with body *erect*. No. 1 steps forward and, placing a hand on each knee of No. 2, executes a hand stand, assisted by No. 2 who continues assistance and pulls No. 1 to straddle seat on his shoulders.

### 22 *Somersault back from shoulders*

From straddle seat, as in exercise *twenty-one*, No. 1 rolls backward and executes a back somersault to feet, assisted by No. 2 supporting and turning No. 1 with hands on buttocks.

### 23 *Shoulder mount to stand*

Facing each other, performers cross arms (right arm on top) and clasp hands. No. 1 *bends knees* slightly and No. 2 steps with his left foot on No. 1's left thigh (*toes point in*) and, swinging his right leg around back and close to No. 1's body, places his right foot on No. 1's right shoulder. He then places his left foot on No. 1's left shoulder. No. 1 assists by *pulling up* and around as companion mounts. No. 1 now releases hand grasp of right hand and grasps No. 2's



right leg at calf and presses leg against his head; then, releasing his left hand, grasps No. 2's left leg in the same manner. *Stand erect.*

#### 24 *Press to shoulders stand*

Facing same direction, about *two* feet apart, No. 2 in front, No. 1 and No. 2 grasp hands. No. 1 lifts No. 2 to shoulder stand. No. 2, assisting by springing from floor and pressing firmly against No. 1's hands, stands erect as described in exercise *twenty-three*. Mount may be made to shoulders in a similar manner from behind, with No. 1 pulling No. 2 to shoulder as he springs off floor.

#### 25 *Rear mount to shoulders without hands*

No. 1 and No. 2 stand *six* feet apart and facing in the same direction. No. 1 interlaces his fingers behind his back, palms up. No. 2 runs, steps with one foot on No. 1's hands, and jumps to shoulder mount, assisted by No. 1. No. 2 should begin by first "stepping" up to the shoulder mount. As the balance is acquired, the jumping may be made more pronounced, until a complete jump from hands to shoulders is accomplished.

#### 26 *Front mount to shoulders without hands*

No. 1 and No. 2 face each other, about *six* feet apart. No. 1 interlaces his fingers in front. No. 2 runs, steps with one foot on No. 1's hands and is assisted to shoulder mount. No. 1, after assisting No. 2 into air, makes a *half twist* of body so that when No. 2 alights on No. 1's shoulders they are *both* facing the same direction.

*27 Double forward roll from shoulder stand*

From shoulder stand, with No. 2 as top-mounter, fall forward. No. 2 should stay on shoulders of No. 1 as long as possible, both keeping knees straight until *well* overbalanced, when No. 2 jumps forward to mat and both execute a forward roll to feet.

*28 Low arm stand*

Facing each other, No. 1 lies on back; No. 2 stands straddle of No. 1, and each grasps the other's shoulders with hands. No. 2 executes an arm stand, supported by No. 1.

*29 High arm stand*

Facing each other, they grasp each other's arms, as in exercise *twenty-eight*, but both are standing. No. 2 jumps to *straddle position* around No. 1's waist. No. 1 leans forward and, swinging him up, lifts No. 2 to a high arm stand. No. 2 should hold head well back and arch back. No. 2 dismounts by rolling down back of No. 1.

*30 Roll backward over feet and hands*

No. 1 and No. 2 face in same direction, No. 2 in front. No. 1 lies on back, with thighs and knees flexed and arms extended vertically. No. 2, leaning back sits with buttocks on No. 1's feet and continues rolling over backward to feet, No. 1 assisting with feet and hands.

*31 Back to back and over*

No. 1 and No. 2 stand facing each other. They grasp hands and turn quickly, coming back-to-back with

arms extended vertically and retaining the grasp. No. 2 *springs* from floor and No. 1, leaning forward, *pulls* No. 2 over his head to the start position. Reverse; No. 2 pulling No. 1, etc., in quick succession.

### 32 *Head spring off hands*

Facing in same direction and about eight feet apart, No. 2 standing behind No. 1. No. 1 sits on floor, with legs spread for balance. No. 2 runs from behind, places his hands on No. 1's shoulders and *executes handspring* to floor, assisted by No. 1 lifting on head.

### 33 *Handspring over companion*

No. 1 and No. 2 face each other, about *six feet* apart. No. 2 steps forward and, striking hands to mat, executes a hand stand close to feet of No. 1. As he assumes the hand stand position, No. 1 grasps No. 2 at the ankles, immediately *lifts him over head*. No. 2 alights on feet with back to No. 1

### 34 *Jump to shoulders and handspring*

Mount to shoulders as in exercise *twenty-five*. No. 2 immediately leans forward and grasps the upraised hands of No. 1 and is assisted for a handspring to the floor.

### 35 *Handspring with assistance of hands and feet*

No. 1 and No. 2 face in same direction. No. 1 lies on back, with feet extended in air, and hands on floor above head, palms up. No. 2 steps on No. 1's

*Note:* When the performer's feet strike the floor, the thrower should be standing erect. This assures the performer striking *lightly* on feet and in an erect position.

hands, grasping No. 1's feet, and is assisted for a handspring off No. 1's feet by assistance of both hands and feet of No. 1. No. 2 alights at feet of No. 1, with back to him.

### 36 *Handspring off arms*

No. 1 and No. 2 face each other six feet apart. No. 1 leans forward and places his palms on his thighs in such a manner that his elbows will project above his body. No. 2 runs, places his hands on No. 1's arms and is assisted for a handspring over No. 1. No. 1 must not rise up too quickly, but wait until the feet of No. 2 are well past the vertical.

### 37 *Somersault with assistance of feet*

No. 1 and No. 2 face each other. No. 1 lies on floor, with feet in air. No. 2, standing at buttocks of No. 1, grasps No. 1's ankles and places the soles of his feet in the middle or groin of his own body and quickly springs for a front somersault, pushing away with his hands, assisted by No. 1 pushing up hard with feet.

### 38 *Back somersault over feet*

No. 1 rolls from a hand stand to a lying position on the floor and extends his feet to vertical. No. 2 may stand at either No. 1's head or buttocks. No. 2 *sits* on No. 1's feet and, *leaning backward*, is tossed for a back somersault to floor.

### 39 *Side somersault over feet*

No. 1 in same position as for exercise *thirty-eight*. No. 2 stands beside No. 1, sits on his feet and is tossed *across* No. 1's body for a back somersault. No. 1

should push slightly harder with *one* foot, to equalize weight.

#### 40 *One leg backward somersault*

No. 2, standing, raises one leg forward and up to position parallel with the floor. No. 1, standing at his side, grasps his ankle with one hand and places the other under No. 2's seat, assisting him for a back somersault. No. 1 should lift *firmly* with the hand under seat and spin No. 2 with the hand which grasps his ankle. No. 2 pushes against No. 1's grasp.

#### 41 *One leg forward somersault*

No. 1 and No. 2 face in the same direction. No. 2 bends one knee, and No. 1 takes his instep and, lifting up quickly, assists for a front somersault. No. 2 should jump for height, push against No. 1's hands, tuck, and execute a forward somersault to feet.

#### 42 *Back somersault off hands*

No. 1 and No. 2 face in the same direction. No. 1 executes a hand stand and, rolling to back, extends arms over head, to floor, with palms upward. No. 2 steps on No. 1's hands and is immediately *assisted* for a back somersault.

#### 43 *Neck lift back somersault*

No. 1 and No. 2 face in the same direction. No. 1 leans forward, placing his neck in No. 2's crotch, and *lifts* him for a back somersault, assisting with hands on No. 2's legs. No. 2 should jump upward and should be careful *not to "tuck"* too closely in going over or he will turn too far to alight on feet.

44 *Lift away hand spring*

No. 1 and No. 2 face in the same direction and grasp hands. No. 2 is lifted to a shoulder stand. No. 2 immediately jumps again to mat and, without releasing his grasp, jumps straight up, doubling up close as he jumps. He keeps his arms firm and presses hard against hands of No. 1, who lifts him to a full arm position from which No. 2 does a handspring, arching back, and alights on floor.

45 *One foot lift back somersault*

No. 1 and No. 2 face in same direction about *three* feet apart. No. 2 lifts right leg up and parallel with the floor. No. 1 grasps his ankle and No. 2 *executes a back somersault*, assisted by No. 1 lifting on ankle.

46 *Back somersault from back*

No. 1 and No. 2 face in the same direction, *six* feet apart. No. 1 leans forward. No. 2 runs and jumps to a standing position on No. 1's back, and is immediately assisted for a back somersault. A great deal of practice should be done to acquire a *firm footing*, before the somersault is attempted. No. 2 should run and jump repeatedly to a standing on back position; jumping off without attempting the turn in the air.

47 *Back off feet*

No. 1 lies on back with knees and feet held vertically. No. 2, from a standing position on back of No. 1's legs, just below knees (hocks), mounts to standing position on No. 1's feet and executes a back somersault to floor. No. 1 holds his own feet firm by grasping his legs just below the knees, and places his elbows on the mat. He should assist No. 2 for the turn in the air by pushing up firmly with his feet as No. 2 takes off.

48 *Walk around*

No. 1 and No. 2 face in the same direction. No. 1 executes a hand stand and presses to a prone position on stomach. No. 2 stands over him, feet on either side of his thighs. No. 2 signals and jumps straight up in air as No. 1 assumes a position on his hands and knees, No. 2, alighting in a standing position on his back at hips. No. 2 jumps up again and No. 1 assumes a squatting position as No. 2 comes to a standing erect position on No. 1's back above thighs. As No. 2 jumps up again, No. 1 comes to a standing squat position with No. 2 standing on his shoulders. No. 1 now stands, lifting No. 2 to standing erect shoulder mount position. No. 1 sits down, still holding No. 2 on shoul-

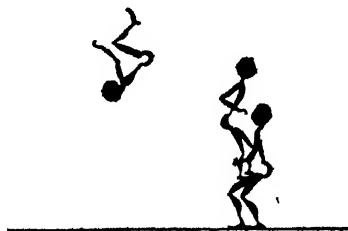
ders. No. 2 now slides his feet forward, so that the soles of his feet are placed on the pectoral muscles of No. 1, and is held in place by him. No. 1 now lies down, No. 2 retaining his balance and standing erect on the pectoral muscles of No. 1. No. 1 lifts his legs to vertical and No. 2 grasps his feet for balance. No. 2 now steps on either his right or left calf as No. 1, turning his head to either right or left, executes a backward roll and comes to a position on his hands and knees. The mounting process is repeated again to an erect shoulder stand. A finish can be made by leaning forward, falling, and executing a forward roll to feet; or by backward or forward somersaults to the floor by No. 2 assisted by No. 1.

49 *Jump to shoulders and back somersault*

No. 2 jumps to shoulders of No. 1, as in exercise *twenty-five*, and immediately does a back somersault to the floor, aided by No. 1 who quickly pushes up as No. 2 leaves his shoulders.

50 *Back somersault off thighs*

No. 1 and No. 2 stand facing each other about *six* feet apart. No. 1 stands with his feet spread and knees bent. No. 2 runs and jumps to a standing posi-





tion on No. 1's thighs, and is immediately tossed for a back somersault by No. 1.

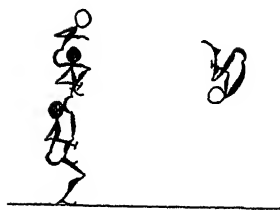
### 51 *Front somersault off thighs*

No. 1 stands as in exercise *fifty*. No. 2 runs, jumps in the air and *twisting* either to right or left, comes to a standing position on No. 1's thighs, and, facing in same direction as No. 1, is immediately tossed for a front somersault. No. 2 should jump up *tucking* quickly.

### 52 *Thigh three high with front somersault dismounts*

No. 2 squats down, and, placing his head between No. 3's legs, lifts him to a sitting position on his shoulders. No. 1 does the same, lifting both No. 2 and No. 3 on his shoulders, and stands erect. No. 3 now straightens up as No. 2 pulls his head out from between No. 3's legs and holds No. 3 by the ankles, in a standing position on his thighs. No. 1 and No. 2 do the same, completing the thigh three high. Dismounts may be made by No. 3 and No. 2 jumping down in quick succession and rolling forward, followed by No. 1; or by No. 2 assisting No. 3, and No. 1 assisting No. 2 for front somersault, No. 1 executing a standing front or back flip.





### 53 *Layout back somersault*

No. 1, facing No. 2, stands with his feet well apart, for strong stance and balance, and interlaces his fingers in front of body. No. 2 steps on to his hands with one foot, *straightens up* and is *tossed* for a hollow back somersault. No. 2 should place his hands on No. 1's shoulders, for balance, as he steps up in preparation to be thrown backward.

### 54 *Forward somersault over thrower*

No. 1 and No. 2 face each other, about *six* feet apart. No. 1 stands with his feet well *apart*, for a strong stance and balance, and interlaces his fingers in front of body. No. 2 steps with one foot in interlaced hands of No. 1 and is *lifted up and back* by him, executing a forward somersault after being lifted over No. 1's head.

### 55 *Hand stand double over front somersault*

No. 1 and No. 2 stand facing in same direction and about *three* feet apart, No. 2 in back of No. 1. No. 2 does a hand stand, putting his feet over the shoulders of No. 1, who reaches back and grasps his ankles and, leaning forward, pulls No. 2 to his shoul-

ders, immediately pushing up hard on his ankles, assisting No. 2 for a front somersault.

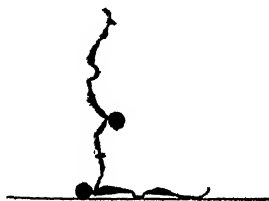


56 *Back off hands of two assistants or the basket*

No. 1 and No. 2 clasp hands to form a seat. No. 3 stands on their hands and is tossed for a back somersault.

57 *Low hand stands*

No. 1 lies on back. No. 2, standing behind No. 1's head, grasps his hands and presses up to low hand stand.



58 To dismount from exercise *fifty-seven*, No. 1 and No. 2 bend arms. No. 2, "ducking" head" as he approaches No. 1's chest, then doubles up and rolls to lying position on No. 1's body. From this position he may *snap back* to hand stand.

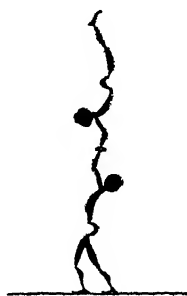
59 *Lift to high hand stand position*

1. Standing

No. 1 and No. 2 face the same direction and grasp hands. No. 2 *jumps upward* as No. 1 lifts him above his head, No. 2 pressing up to high hand stand.

## 2. Lying

No. 2 lies on back with knees bent and feet flat on floor. No. 1 stands facing No. 2, with one of his feet between No. 2's legs, grasping his hands, with arms crossed. No. 1 steps back quickly, at the same time pulling No. 2 to his feet. No. 1, after pulling No. 2 to a standing position, must turn his side toward No. 2 in order to lift him to an overhead position, No. 2 jumping immediately up rear.



## 60 *Shoulder three high*

No. 2 jumps to standing position on No. 1's shoulders, and, grasping the hands of No. 3, pulls him to shoulders of No. 1. No. 3 now mounts to No. 2's shoulders by still mount, which is accomplished as follows: For practice stand on the floor and face each other. No. 3 places his left hand on No. 2's head and grasps his right hand. No. 3 now places his left foot in No. 2's left hand. No. 2 pulls hard with

his right hand, lifting with left, and is assisted by No. 3 pushing hard on No. 2's head. No. 3 places his right foot over No. 2's shoulder and assumes a straddle seat position. From straddle seat he is assisted to standing on No. 2's shoulders, No. 2 and No. 3 should practice this part off floor, on such apparatus as a horse, to acquire balance before attempting to mount with the third or under performer.

### TUMBLING WITH USE OF APPARATUS

The following events, if properly mastered, will provide a very unique and worthwhile program.

#### ROPE JUMPING

The rope used for this work should be a closely woven rope, such as window sash cord, and quite heavy, in order that accurate turning may be insured at all times. This is very important, because it will be found necessary to increase and slow down the rate of turning very quickly, depending upon the form of jumping being done. Proper turning of the rope will require considerable practice before the desired skill is reached. Impress upon the minds of the boys chosen the importance of their part in turning the rope in the act. With practice, this entire group of exercises can be given at one program without a break in the turning of the rope.

#### 1 *Hands and feet. (Bucking bronco)*

Run in, as the rope turns away, and begin jumping. Lean forward, dive to hands, immediately "whipping"

back to feet, and continue as the rope is turned. Stand and dive out over the rope as it passes in front of the face. The turning of the rope must be continuous.

### 2 *Lying on back*

Run in and jump several times, standing. Drop to back and execute the neck spring or snap-up movement as the rope is turned. The turning of the rope should be done toward the feet, and in order that the jumper may regain his feet, the turning of the rope should be slowed up. Snap to feet and dive out as in exercise one.

### 3 *Head springs*

Execute either a series of head springs or hand-springs. The rope turners should walk and turn the rope as the performer moves down the mat. At finish of final head spring or handspring, jump in place, as for ordinary rope jumping, and dive out and away from turning rope.

### 4 *Back somersault*

Run in and jump several times in place, to get balance. Execute a back somersault, jump in place one or two times, repeat back somersault, etc. Dive out and away from rope.

### 5 *Front somersault*

Stand about ten feet from where the rope is being turned, away from the jumper. Run and jump into the turning rope, executing a front somersault. The speed of the rope must be increased so that it will pass twice around the performer while he is in the air. The rope

may be immediately taken away, without a break in the turning rhythm, or the performer may begin jumping in place and dive out and away from rope.

### 6 *Back handspring or flip*

Follow instruction as given for back somersault.

### 7 *Back roll combined with chest roll (chest-snap)*

Run in and jump several times to get balance. Roll backward to hand stand and jump on hands as the rope passes again under body. When the jump on the hands is completed, jump again, moving the hands back. Attempt to keep the back arched, and come down quickly to chest. Roll to knees and snap to feet. Repeat. Dive out and away.

### 8 *Hand stand combined with back flip*

Execute a hand stand. (At a signal from the performer, the rope must be quickly turned under him, as he jumps on hands, and immediately taken away, to permit him to regain his balance.) After jumping the rope a second time, push immediately to feet and execute a back flip. Jump and dive out. (The rope must be kept turning continuously throughout. This will require knack in turning the rope in and out under the jumper.)

### 9 *Tinsica*

The tinsica may be done by following instructions as given in exercise *four*. The movement must of neces-

*Note* To take the rope away means that the rope turners should continue to turn the rope but should step back and away, removing the rope from the jumper. If this is done it is not necessary for the jumper to make his own exit from the turning rope.

sity be smooth and continuous or the jumper will become entangled with the rope. (See advanced tumbling.)

#### TEETER BOARD STUNTS

Stunts of this nature are for the advanced and skillful tumbler only. For this reason a serious fall is inexcusable. If willing and expert tumblers are not available, do not attempt to use the eight foot teeter board. The six foot board may, however, be employed; because the chances for accident, even for the ordinary tumbler, are slight. The safety belt should be used, in either case, to avoid accident while acquiring skill.

#### SIX FOOT TEETER BOARD

For a board of this size the tumblers should be of equal weights. Instruct the one who stands on the low end of the board, and who is to execute the back somersault, to leave the board just as the other tumbler's feet begin to land on the upper or other end. He should jump up and slightly back, turning quickly. The *jumping on to* the high end of the board is done from the floor with a run of only a few feet. Jump about a foot above the board, land on the end with the soles of the feet and immediately push the board downward.

##### 1 *Liftaway back somersaults in rapid succession*

The tumbler who jumps on to the end of the board must *immediately* regain his balance after pushing the board to the floor. Another tumbler now jumps on to



the other end of the board and tosses the first thrower for a back somersault. Continue.

#### EIGHT FOOT TEETER BOARD

This is without doubt the most dangerous and difficult piece of apparatus listed in this work. Every precaution should be employed to avoid carelessness or accident. No boy should be permitted to work on it unless he is an exceptional tumbler, or unless he possesses excellent coördinations and a fine sense of balance. In choosing the boys for these stunts, select the lighter ones to execute the somersaults and turns; the heavier ones to lift them away.

In teaching the liftaways and turns, proceed as follows: With *safety belt* on the boy who is to be thrown, have him stand on the lower end of the board. Place a table or a box, about four feet high, several feet away from the up end of the teeter board. From this height, begin jumping to the board and lifting away. At first the turn in the air should not be attempted. Have the performer jump up and back and light on the mat in an upright position. As soon as coördination is reached between the boy who jumps onto the board and the one who is tossed away, begin to have the latter jump up and turn in the air. He should always jump for *height* and "tuck" slightly as he turns over slowly. The rapidity with which he will turn in the air will depend upon the speed at which the "tuck" is done. When the simple toss is quite well mastered, begin to have the jumper jump to the board from a

higher position. (The adjustable long horse may be used for this.) All jumping onto the board should finally be done from the shoulders of another tumbler. Here again considerable practice is necessary, in order that the jumps may be done each time with the same force and accuracy. The jumper should always land on the end of the board with the sole of his foot, and complete the downward movement with a push, in this manner eliminating all possible jar. Height in the liftaway is gained by a rapid jump and push by the jumper on the up end of the board, while the boy on the down end jumps almost straight up and for height. Height and distance are gained by a slower jump onto the up end of the board; and, with a slower and firmer push downward with the soles of the feet, at the same time the other performer jumps up and back and turns in the air slowly.

1 *Back somersault to floor*

2. *Straight toss to shoulder mount, one man high*

The performer is thrown up and back without a somersault and is caught in a standing position on the shoulders of another tumbler. From this position he jumps to the floor, turning a back somersault.

3 *Straight toss to high table with one half twist facing opposite direction*

4 *Back somersault to high table*

Jump for height before beginning the turn.

5 *Back somersault over length of board*

Performer stands on down end of board, with back

to fulcrum. The jumper should land on the board, with considerable force, and immediately bend down, as the performer is thrown over for a back somersault, landing with face to jumper and at opposite end from start.

*6 Front somersault over length of board*

Executed in the same manner as exercise *five*. Jumper must immediately crouch down upon landing, to permit performer to safely pass over him.

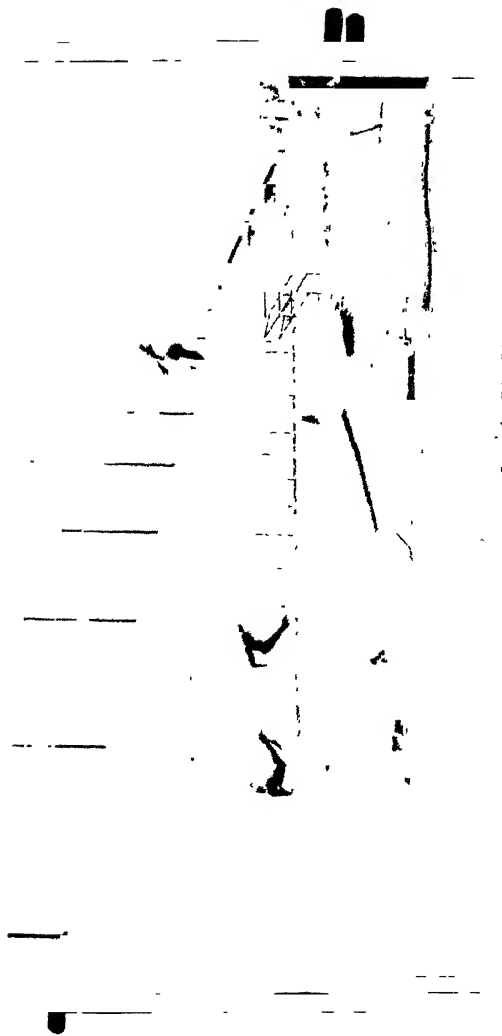
*7 Back somersault to shoulder mount, one man high*

The turn for this should be made at the height of the jump, in order that the performer may have time to straighten out for the catch. Both performers must "give," to lessen the impact, and also to retain their balance, just as the feet of the aerial performer come in contact with the shoulders of the catcher. Catcher should use ear guards.

*8 Back somersault to catch in chair*

The chair should be large, with seat and arm rests very well padded. It may be held by two boys, or it may be set on the high table and the aerial tumbler tossed with a somersault into it. The latter method is much more difficult to learn because of the greater accuracy needed between jumper and aerial tumbler.

*Note:* For this exercise, and also for exercise *six*, the jumper should jump from a solid base, such as a table built for this purpose and placed at the side of the board. At times it may be necessary to have two jumpers hold each other and jump onto the board simultaneously in order to impart sufficient momentum to carry the performer the full distance across the length of the board and over the jumpers.



Back somersault off 8 foot teeter board



9 *Double back somersault*

This is very difficult and will take more than one season to develop. The chair should be held by two boys. It is best for a boy to learn this with the use of a strap or rope chair, later substituting the padded chair.

## SPRING BOARD

The exercises listed for this piece of apparatus are readily learned and should be done by every tumbler. They should be used to prepare for work on similar pieces of apparatus and advanced tumbling.

1. Plain jumps
2. Plain jumps with run
3. Jumping with quarter, half, three quarter, full turns, etc.
4. Diving off spring board for height and distance
5. Back somersault
6. Running front somersault
7. Full gainer
8. Dive for distance, alighting on hands on long horse and straddle vaulting off
9. Dive onto long horse, retaining hand balance. Handspring to floor

## HOOPS

1. Dive through hoops covered with paper
2. Dive through flaming hoop
3. Dive through cylinder

Construct as follows: Shape two large hoops about

four feet in diameter. Cover with heavy cloth to make cylinder about six feet in length.

#### MODEL PROGRAMS

We have arranged five model programs from the preceding divisions of the tumbling material. It will be observed that each program increases in difficulty, and that the various events of each program are arranged in progression. From the list of tumbling stunts which we have given, many such programs may be formed, since the combinations possible are numerous. Programs four and five are for advanced tumblers and, for the most part, should never be practiced without the use of the safety belt.

##### *Program No. 1*

1. Three forward rolls (Page 14.)
2. Two forward and backward rolls in quick succession (Page 16.)
3. Three forward rolls, grasping toes (Page 17.)
4. Three forward rolls, arms folded on chest (Page 17.)
5. Three forward rolls, arms at side, off one leg (Page 17.)
6. Fall backward to sitting position, knees straight, roll to feet; continued (Page 18.)
7. Head stand (Page 18.)
8. Forward roll to head stand; repeated (Page 19.)
9. Backward roll to head stand; repeated (Page 19.)
10. Forward and backward rolls combining exer-

cises *eight* and *nine* (Page 19.)

11. Snap-up (Page 21.)

12. Forward roll to head stand, roll to back of neck, snap to feet (Page 21.)

13. Head spring (Page 20.)

14. Snap-up and head spring (Page 21.)

15. Backward roll, chest snap, continued (Page 18.)

16. Neck snap with arms folded, continued (Page 21.)

### *Program No. 2*

1. Round-off, back roll, chest roll (Page 24.)

2. Dive into hands, head spring to feet (Page 20.)

3. Dive over object, handspring to feet (Page 22.)

4. Fast succession of combinations of forward rolls and head springs

5. Roll to hand stand, snap-up to feet (Page 23.)

6. Combination backward roll and dive (Page 16.)

7. Combination dive and double roll

8. Skin the snake and forward roll (Page 32.)

9. Shoulder mount, fall forward to floor, roll to feet (Page 37.)

10. Back to back and over (Page 39.)

11. Handspring off hands and feet (Page 40.)

12. Pyramids

### *Program No. 3*

1. Snap-up with combinations (Page 21.)



## 60 PHYSICAL EDUCATION ACTIVITIES

- a. With succession of head springs (Page 21.)
- b. With forward roll to head stand (Page 21.)
- c. With forward roll to hand stand (Page 23.)
2. Succession of chest rolls (Page 18.)
3. Round off and succession of cart wheels (Page 24.)
4. Cart wheel, round off, back somersault (Page 26.)
5. Running front somersault (Page 25.)
6. Succession of back flips (Page 26.)
7. Round off, back somersault and back flip (Page 27.)
8. Hand stand, whip to feet, back somersault
9. Knee spring (Page 35.)
10. Triple barrel roll (Page 33.)
11. Double dive (Page 34.)
12. Back to back and over (Page 39.)
13. Combination low arm stand; reversed (Page 28.)
14. Diving for distance (Page 19.)

### *Program No. 4*

1. Succession of head springs (Page 20.)
2. Snap-up, back roll to hand stand, whip to feet, back flip (Page 26.)
3. Triple dive (Page 34.)
4. Back somersault with assistance of hands (Page 40.)
5. Somersault over feet (Page 41.)
6. One leg forward somersault (Page 42.)
7. One leg backward somersault (Page 42.)

8. Mount to shoulders without use of hands (Page 38.)
9. Handspring off hands and feet, with assistance (Page 40.)
10. Hand stand double over somersault (Page 47.)
11. Back off back to floor (Page 43.)
12. Back somersault from shoulders of companion (Page 45.)
13. Walk around (Page 44.)
14. Back somersault off thighs (Page 45.)
15. Front somersault off thighs (Page 46.)
16. Pyramids

*Program No. 5*

1. Rope jumping (Pages 50-53.)
  - a. From hands to feet
  - b. From lying on back
  - c. Succession of head springs over rope
  - d. Succession of back flips
  - e. Back roll with chest roll over rope
  - f. Hand stand in combination with back flip
2. Teeter board stunts (Pages 53-56.)
  - a. Lift away back somersault
  - b. Straight toss to high shoulder mount
  - c. Lift away back somersault to high table
  - d. Lift away back somersault to catch in chair
3. Jump to shoulders, back somersault to floor (Page 45.)
4. The basket or back somersault liftaway (Page 48.)

5. Thigh three high with front somersault dismounts (Page 46.)

6. Lift to high hand stand, half turn front dismount (Pages 59-60.)

7. Layout back somersault (Page 47.)

## CHAPTER III

### HAND BALANCING STUNTS

EXERCISES of this type, to be educationally sound, must be carefully supervised with regard to the amount of time devoted to actual hand balancing practice, as compared to exercise of a more harmonious body development. It is not wise in most instances to permit the growing boy to choose such an activity to the exclusion of others. The instructor should encourage, with valid reasoning, the value of other activity interests from a physiological basis. Rarely, however, will specific control be necessary; for most boys, regardless of their desire to engage in hand balancing stunts, would be satisfied with this single interest. This is the point where the instructor must step in and direct interest in other suitable activities which also may be made a part of the boy's educational experience.

#### *1 Hand balancing with blocks, removing blocks*

The blocks used for this work are described in Chapter Twelve. Stack two piles of blocks, nine or ten high for the completed stunt; and execute a hand balance on them. Shift the weight of the body over to one hand and, with the other, remove a block. Regain the balance on both hands, shift the weight to the opposite hand and remove a block from the other stack. Continue removing the blocks in this manner

until the floor is reached. This stunt should be learned in a progressive manner, using only a few blocks in each stack at first, and adding blocks for height and difficulty as balance is acquired. This is a much more difficult stunt than it appears to be and will require considerable practice and patience. If blocks twice the thickness described are used, the stunt is made much easier to learn and will appear of almost equal difficulty. (Fig. 1.)



Fig. 1. Hand stand on stacked blocks

2 *Hand balancing on the end of two blocks*

Execute a hand stand on the blocks; balance; step down; walk off and push quickly to feet. (Fig. 2.)

3 *Hand balancing and walking on end of two blocks*

4 *Two arm front lever on hand balancing pedestal*

Pedestals which may be used are described in Chapter Twelve. From a hand stand position, allow the weight to be shifted forward and down, keeping the

arms as straight as possible. Let the legs down slowly until the body is parallel with the floor. To regain the hand balance, start the feet quickly up, at the same time bending the elbows so the weight will be shifted forward, then push to full arm stand.

5 *One arm lever on hand balancing pedestal*

From a hand stand position, reverse the grasp of the balance hand and shift the weight of the body to

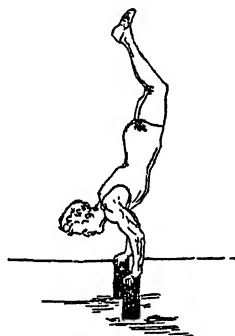


Fig. 2. Hand stand  
on end of blocks

one side, coming down until the weight will rest on the elbow, which is placed in the center of the abdomen, and until the body is parallel with the floor. Release the grasp of the pedestal with the other hand, extending it, and balance. To regain the hand balance, regrasp the pedestal, start the feet up, shift the weight forward and push to hand balance. The hand stand balance may also be gained by regrasping the pedestal with the other hand, allowing the feet to swing down

and through to a sitting lever position, and swinging them back up to a hand stand balance.

#### 6 *One arm hand stand on pedestal*

This is a very difficult trick and will require many hours of patient practice. The feet must be held up and far apart, the other arm extended and the weight of the body balanced over the hand.

#### 7 *Head balance*

A head balancing pad, as described in Chapter Twelve, may be used. This trick will also require much practice. The knees are straight, legs spread and almost parallel with the floor, and the arms are extended backward. In practicing this, hold the neck muscles firm.

#### 8 *Walking on hands up and down acrobatic stairs*

Since it is much easier to walk down stairs than up, this should be practiced first. Attempt at first only one

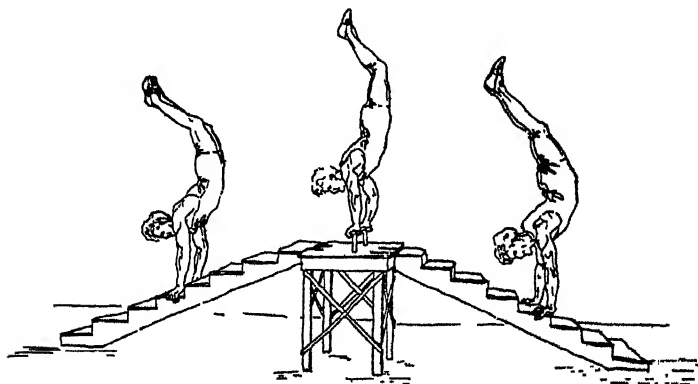


Fig. 3. Walking up and down acrobatic stairs on hands and hand balancing on pedestals

or two steps, until a balance is acquired, and then the full flight. Learning to walk up the stairs is acquired by the same method. The knack to be acquired in walking up stairs is the proper shifting of the weight, so that a step upward may be taken without losing the balance. Shift the weight full over one hand and immediately step up with the free hand. Then shift the weight up and over the other hand, at the same time bringing up, even with the other hand, the hand on which the weight was first shifted. These movements are repeated in advancing up each step. (Fig. 3.)

#### *9 Jumping on hands down the acrobatic stairs*

Starting at the top of the stairs, at a hand stand, shift the weight toward the next step until just beyond the balancing point, and at the same time bend the arms at the elbows. Then spring to a balance on the next lower step, again bending the arms at the elbows to take up the shock of the jump. Straighten into a good hand stand and jump again.

### LOW AND HIGH ARM AND HAND STAND STUNTS

1. No. 2 rolls to back, knees bent. No. 1 does hand stand on No. 2's knees, assisted by No. 2. From this position he transfers to low arm stand, is then lowered down slowly to lying on back, both still retaining their hold. No. 1 snaps back up to low arm stand, assisted by No. 2. No. 1 then comes down slowly to straddle standing position and pulls No. 2 to feet. No. 1 is now in a sitting position on No. 2's knees. No. 2 leans for-



ward and, straightening up quickly, lifts No. 1 to a high arm stand balance. From this position No. 1 is again lowered to sitting on knee position. No. 2, leaning forward, permits No. 1's shoulders to rest on the mat and immediately executes a low arm stand on arms of No. 1. No. 2 is now lowered slowly to lying on back. Both release grasp and execute snap to feet.

2. No. 2 lies on back and No. 1, standing at his head, grasps his hands and executes a low hand stand. (Fig. 4.) Coming down slowly, with feet between arms of No. 2, he places his feet on No. 2's knees, pulling him to a crouching standing position. Assisted by No. 2, No. 1 jumps to a standing position on thighs of No. 2, close to crotch. No. 2 immediately releases grasp of No. 1's hands and, grasping him by the shins, tosses No. 1 for a forward somersault to mat.

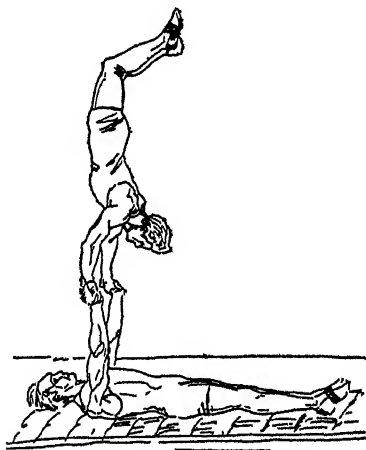


Fig. 4. Low hand to hand balance

3. No. 2 lies on back and No. 1, clasping his hands as in exercise *two*, executes a sitting lever. Push up slowly to hand stand. Holding this position, No. 2 levers No. 1 forward and, retaining grasp, No. 1 rolls to lying position on back, between No. 2's legs. No. 1 now pulls No. 2 to his feet and No. 2 executes a low hand stand on No. 1. Repeat. To dismount, lever down to sitting position, step forward to feet and pull bottom boy to feet.

### HAND TO HAND STAND STUNTS

1. Facing each other. No. 1 (top-mounter) lies on back, knees bent and feet on floor, and grasps No. 2's hands, with arms crossed. No. 2 pulls No. 1 to feet, and to high hand stand, No. 1 assisting by a twisting spring from floor. (Fig. 5.)

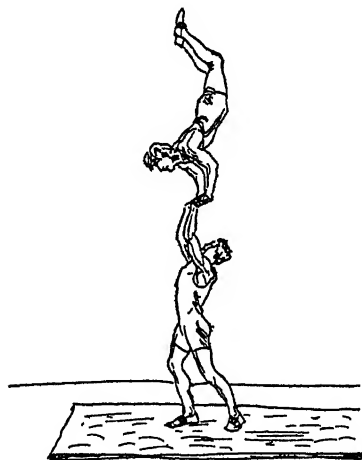


Fig. 5. High hand to hand balance

2. Used as dismount for previous exercise. From high hand stand press down to a sitting lever position, feet extended. Push away for dismount.

3. From a position as in exercise *one*, No. 2 levers No. 1 down, head first, and quickly pushes off, No. 1 going for a half forward turn to floor or a hand-to-hand spring to feet.

4. No. 1 lies on back. No. 2 executes a low hand stand and, lowering himself to a sitting lever position, places his feet on the knees of No. 1, who has brought them up. No. 2 leans forward and pulls No. 1 to his feet. No. 1 immediately lifts No. 2 to a high hand stand.

5. From a high hand stand, No. 1 is lowered until his head almost touches the floor. No. 1 now executes a one arm side lever, right and left, held in place by No. 2. Press back to high hand stand.

6. Lying side by side. No. 1 and No. 2 grasp hands and snap to low hand stand. No. 1 is now pressed down slowly until he rolls to a lying-on-back position between No. 2's legs. No. 2 is immediately pulled to feet and executes a low hand stand on No. 1's hands. No. 2 is lowered to sitting lever and dismount, pulling No. 1 to his feet.

7. From a low hand stand, No. 2 brings feet to perpendicular position and levers No. 1 forward until his shoulders rest on No. 2's feet. No. 1 grasps No. 2's ankles and executes a half back to feet, assisted by No. 2.

8. Lift to high hand stand, back down to feet. No. 1, jumping right and left, over arms of No. 2, retaining

grasp. Back up to high stand and forward hand-to-handspring dismount.

9. Facing same way. No. 1 and No. 2 grasp hands. No. 2 flexes knees as No. 1 jumps with feet on to his thighs. No. 2 leans backward, holding No. 1 at a balance position. Push to high hand stand and sitting lever dismount.

10. From a high hand stand, No. 2 places one hand of No. 1 on his own head, No. 1 executing a one hand head balance, assisted by other hand of No. 2.

11. No. 2 lies on back. No. 1 dives over object to hand-to-hand position and balance. No. 2 pushes No. 1 to low hand balance. Dismount as in exercise *six*.

## CHAPTER IV

### FOOT TUMBLING

Foot tumbling is an active and interesting activity, and a great deal of skill can be acquired in the performance of various exercises, in a remarkably short period of time, by boys who already understand and are trained in the fundamentals of tumbling. The various exercises are executed with one, two or more bottom tumblers known as bases, and a top-mounter. Since the various exercises and movements require quite exact coördinations between the bases and the top-mounter, the simpler movements as well as the more complicated ones should be thoroughly mastered in order of presentation.

It is also advisable in practice to use the safety belt on the top-mounter. Its use not only eliminates the possibility of injury from a fall but increases the confidence of the pupil, which in turn has a stimulating effect on the interest and acquisition of the correct coördinations.

Distance and timing are aids to good foot tumbling. Top-mounters should bear in mind that in all turns the body follows the head. It is therefore necessary in coming to a "seat" to bring the head to an erect position immediately.

Combinations of the following exercises may be

found valuable in working out the many possible routines for foot tumbling programs.

### 1 *Lift to seat*

This mount is accomplished by the base raising the top-mounter to a sitting position on his feet, and aiding his balance by grasping the feet of the top-mounter with his hands. (Fig. 1.) In this sitting position, the base bends his legs at the knees and shifts the top-mounter on his feet to a balanced position, by juggling him slightly.



Fig. 1. Lift to seat

### 2 *Jump to seat*

The top-mounter jumps to the sitting position on the feet of the base, either with the use of his hands on the base's feet, as in a straddle vault, or by jumping into this position without the use of the hands. (Fig. 2.)

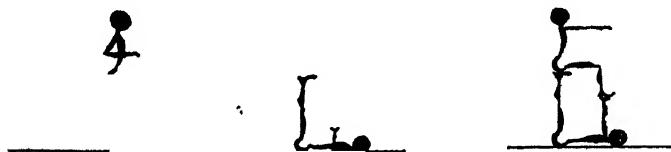


Fig. 2. Jump to seat

### 3 *Back layout*

The top-mounter stands with his back to the base,

who puts his feet in the small of the top-mounter's back and throws him for a backward layout to feet. As the top-mounter leans back to be tossed, he should extend his arms over his head and arch his back, keeping the head inclined backward. The base should push up and slightly back as his feet pass the vertical. (Fig. 3.)



Fig. 3. Back layout

#### 4 *Back somersault from seat*

The top-mounter leans back, quickly inclining the head backward and lifting the arms upward and back vigorously. The base immediately assists by pushing slightly with his feet and hands. (Fig. 4.)

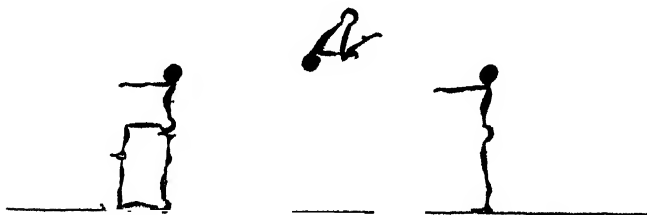


Fig. 4. Back somersault from seat

#### 5 *Front somersault from seat*

As the base bends his knees, the top-mounter should lean backward slightly, raising the arms and holding the head erect. Then, as he is vigorously tossed up and away by the base, he should bring the arms and head

forward and down, tucking close for the front turn. Alight erect at feet of base. (Fig. 5.)



Fig. 5. Front somersault from seat

### 6 *Front somersault from seat*

This front turn is executed in a manner similar to exercise *five*, except that the base pushes the top-mounter up and forward from the "seat." The top-mounter alights after the turn, on his feet, at the head of the base. (Fig. 6.)



Fig. 6. Front somersault from seat

### 7 *Straight toss and catch*

In this exercise the top-mounter is passed from one base man to another and caught in the "seat" position. No. 1 base, who is holding the top-mounter bends at the knees, pushes upward and forward, the top-mounter assisting by lifting upward and forward with the arms. In passing from one base to the other he should remain in as near a sitting position as possible, so that base



No. 2 will not have to shift too much in catching him. (Fig. 7.) Reverse for backward pass.



Fig. 7. Straight toss and catch

### 8 *Back somersault to catch*

Same as exercise *four*, except that the top-mounter lands in a sitting position on the feet of No. 2 base. (Fig. 8.)



Fig. 8. Back somersault to catch

### 9 *Front somersault and catch*

Same as exercise *six*, except that the top-mounter lands in a sitting position on the feet of No. 2 base. (Fig. 9.)



Fig. 9. Front somersault and catch

10 *Assisted handspring to seat*

The top-mounter stands at the feet of No. 1 base and, taking hold of his feet, places them at the pit of his own stomach. He then leans forward and grasps the hands of the base. From this position he is thrown for a forward somersault, either to a standing position on the mat or to a sitting position on the feet of base No. 2. (Fig. 10.)

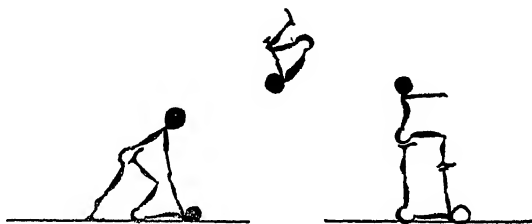


Fig. 10. Assisted handspring to seat

11 *Assist to either high arm or hand stand*

Base No. 1 places his feet at stomach of the top-mounter. Base No. 2 stands at the head of base No. 1

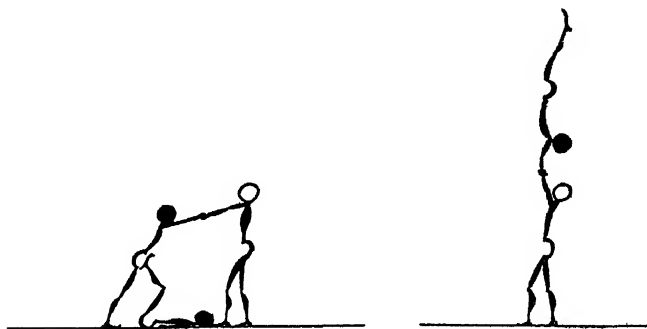


Fig. 11. Assist to high hand balance

and takes hold of the hands or arms of the top-mounter. The top-mounter is then assisted to either a high arm or hand stand by base No. 1 pushing up quickly. (Fig. 11.)

### 12 *Assist to feet-to-feet balance*

From the "seat" position, the top-mounter is pushed with a straight lift to a balance position standing on the feet of the base. (Fig. 12.) From this position a back somersault may be executed to the floor or to a "seat" position on the feet of base No. 2.

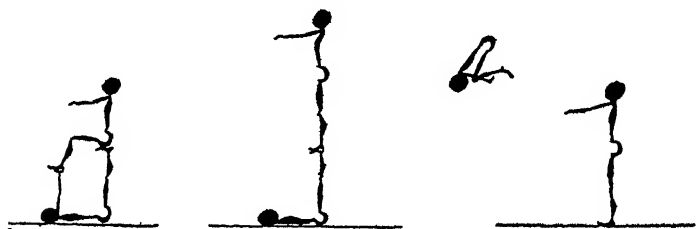


Fig. 12. Assist to feet-to-feet balance

The above twelve exercises include the fundamental movements for amateur foot tumbling. None of the exercises given are complicated or difficult to learn. The instructor can readily devise numerous other exercises from these fundamental positions, such as a straight lift to a shoulder mount on base No. 2 with back somersault to the floor, etc.

Shoes for both base men and top-mounters should be of a non-slipping variety, preferably with a light chrome leather sole. The bases in handling the top-mounter may either make use of a grizzly board or

use a good sized pillow under the neck and base of the head. If the pillow is used, it should be filled with a firm and unyielding substance. A support is necessary, because the head must be held up for vision and the body must be steady.

## CHAPTER V

### FLYING RINGS

FLYING rings provide a piece of apparatus which is an abundant source of exercise that will catch and hold the interest of the pupil. We have listed the best possible exercises for this type of apparatus, for boys of secondary school age, and have included two model programs which may be used with success by instructors in presenting a flying ring program.

All work on the rings should be very carefully supervised, and every precaution should be used to prevent accidents. Mats should be placed under the rings at all times when work is being done on them. The hands should be kept free from moisture by the use of powder or magnesium. Careless or reckless dismounts should not be permitted. When mastering the more difficult exercises, where the element of danger from a fall exists, the safety belt should be used.

The instructor should insist on complete mastery of each exercise on the rings, because of the possible danger that awaits the novice from improper training and attempting to advance too rapidly. It should not, however, be necessary to insist on a set or formal execution of an exercise, or of its various parts, as a standard for quality performance. Individual, rather than stereotyped, technique should be the goal.

All fundamental exercises should be practiced at first

with the rings head-height from the floor: then later, when strength, coördination and ability are developed, the rings should be raised to the correct height for proper performance. The work-up should be used as a fundamental exercise at every practice period, to accustom the pupil to the feel of swinging in the air, to aid in the development of proper coördination, and to bring him to a proper physical condition for this type of exercise. The work-up is done in the following manner: From the ordinary hanging position, start swinging, and near the end of the backward swing bring the feet up and between the ropes (Fig. 6.) with a quick upward movement. Hold this position until near the end of the forward swing and then shoot the feet out forward and up. Do not let the body out to the full length of the arms, or a jerky movement will result which will counteract the attempt to gain height.

The writers have not attempted in this chapter to exhaust the number of exercises available, or the combinations which are possible. For further material, and the standard nomenclature and execution, consult a good manual on this type of work. See Bibliography.

The following list includes most of the usable exercises for the flying rings. Many combinations can be arranged other than those listed.

### 1 *Ordinary hang position*

With ordinary grip, grasp the rings and hang. The same while swinging. Always dismount at the center or as the center is passed on the forward swing. To take a false grip while hanging, shift both wrists upward

so that the weight of the body is held by the palms of the hands. (Figs. 1, 3.) This will also necessitate a slight bending of the elbows.

### *2 Ordinary hang position and pull to inverted arm hang*

From the ordinary hang position, bring the feet up forward and between the rings. Arch the back and throw the head well back. (Fig. 2.) In learning to hold this position, place one or both feet against the ropes. The toes should always be pointed upward. To execute this exercise on the swing, bring the feet up between the ropes on the forward swing. Caution: Do not lose balance and fall backward! To dismount from inverted arm hang, flex at the hips and pull up with the arms as the feet are brought to the floor.

### *3 Forward roll*

Grasp the rings with the false grip, pull up, as in Fig. 3, bearing down with the wrists, and roll forward. Do not let the feet snap down, but straighten out smoothly. This exercise can also be done with the rings in motion, but greater care must be taken, as the feet start downward, that the movements are not jerky.

### *4 Single cut off, right, left*

Grasp the rings. Swing the feet up forward past the rings, as in Fig. 4. As the feet are brought back to the floor, release either the right or left hand, passing the same leg on the outside of the ring and between the ring and the hand regrasping the ring. Execute right and left in quick succession.

5 *Single cut off, right, left, while swinging*

Do not attempt to swing too high at first.

6 *Double cut off and dismount*

From an ordinary hang position, bring both feet up forward and past the rings, as in Fig. 4. As the feet are brought back for the cut off, pull the weight of the body up and forward, release both hands and pass the feet back on the outside of the rings and alight on the feet, knees slightly bent.

7 *Double cut off swinging, front, back*

Do not attempt to swing too high at first.

8 *Double cut off and catch, front, back*

This exercise is executed like exercise *six*. However, after the double cut off is made, regasp the rings and repeat. Execute a double cut off at both the front and back of the swing. Caution: Do not attempt to swing too high while learning.

9 *Straddle off back, still rings, swinging*

Grasp both rings, holding them together. Bring the feet up quickly, straddling the rings, and release the grasp, executing a back somersault. This same exercise may be done while the rings are swinging. (Fig. 12.)

10 *Nest hang swinging*

Bring the feet up forward and hook them in the rings, continue turning on through until the back is well arched and head held well back. (Fig. 5.) Dismount by a reverse motion.





Fig. 1. Ordinary hang



Fig. 2. Inverted arm hang. *Pendulum swing*



Fig. 3. False grip

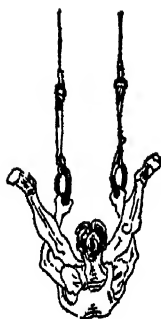


Fig. 4. Double cut off



Fig. 5. Nest hang



Fig. 6. Dislocation



Fig. 7. Upright  
arm stand



Fig. 8. Shoulder  
balance



Fig. 9. Backward  
roll



Fig. 10. Back lever



Fig. 11. Forward  
roll

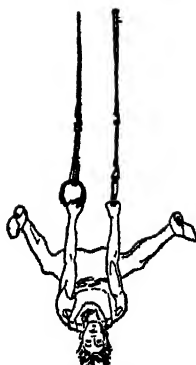


Fig. 12. Straddle  
off

11 *Upstart end of front swing*

The upstart may be done from either a rest or swinging position. However, it is accomplished more easily at the end of the forward swing. Holding the rings with a false grip, bring the feet up and forward between the rings, as in Fig. 6. Throw the chest out, pull with the arms and at the same time snap the legs down and upstart to an upright arm stand on the rings. (Fig. 7.) Similar to the kip movement on a horizontal bar.

12 *Up-rise end of back swing*

This exercise is done only while the rings are in motion. Just before the end of the back swing is reached, begin the up-rise by pulling in toward the rings, keeping the legs straight, and come to an upright arm stand on the rings. (Fig. 7.)

13 *From inverted hang position circle into rest*

From an inverted arm hang (Fig. 2.), take false grip and, holding the rings close to the body at the hips, circle into an upright arm stand. (Fig. 7.)

14 *Same while swinging*15 *Dislocation, feet first*

This exercise, while looking difficult, will be found very easy to master. Bring the feet forward and up. Shoot them back over the head, at the same time pushing outward with the arm, and turn the rings. (Fig. 6.) Do not let the legs snap back to the starting point, but work for an easy, smooth movement throughout.

*16 Same while swinging*

Do not attempt too high a swing at first.

*17 Shoulder balance*

From an upright arm stand position (Fig. 7.), lean forward until the shoulders are resting against the rings, and push the feet straight up between the ropes. In learning to acquire balance the feet can be placed against the ropes, (Fig. 8.)

*18 Back flyaway at end of front swing*

In the execution of this particular flyaway, the rings must be released from a hollow back position, and at the end of the front swing. As the legs are brought up to this position the head is thrown back, the back arched and the motion of the legs continues on through the rings for a hollow back dismount. Special precaution with the safety belt should always be taken when learning the flyaways.

*19 Back flyaway at end of back swing*

On the swing, forward bend at the waist, bringing the legs parallel with the floor. (Fig. 9.) On the return swing, bring them down and again back up and through the rings for a back somersault and dismount.

*20 Front flyaway at end of back swing*

At the end of the back swing, the feet are thrown back as if attempting to arch the back. Immediately release the rings and attempt to grasp the ankles. This gives the necessary impetus for a forward somersault and dismount.

21 *Front flyaway at end of front swing*

At the end of the front swing throw the legs back as in exercise *twenty*, and tuck quickly, gaining the necessary turn for a forward somersault.

22 *From circle into rest, "planche" above rings*

From an inverted arm hang and with a false grip, let the feet down slowly until the body has reached a face down horizontal position. Hold the hands close to the hips.

23 *Back lever*

This will be found to be the easiest lever to master. From an inverted arm hang, the body is let down until a horizontal position is assumed. The arms are extended back and up full length. (Fig. 10.)

24 *Front lever*

The front lever is the reverse of the back lever. The body is held horizontal but with the face up, back arched, and head well back. A very difficult lever to perform.

25 *Side lever, arm rear*

From an inverted arm hang, roll until the hollow of the back is across the forearm and the hip resting against the wrist. Keep the arm bent at the elbow. When a horizontal position is reached, release the other hand and extend.

26 *Side lever, arm front*

The side lever with the arm front is the reverse of

exercise *twenty-five*. The abdomen should rest against the arm and the body should be held as straight and horizontal as possible.

### 27 *Dislocation, front*

The forward dislocation is accomplished by going through the rings head first, the opposite of exercise *fifteen*. (Fig. 11.)

### 28 *The cross*

From an upright arm stand, allow the rings to spread until they come to the "cross" position. The rings should be held slightly forward, so that the weight of the body will come mostly upon the arm muscles.

### 29 *Inverted cross*

This is a much more difficult exercise than exercise *twenty-eight* and requires a great deal of coördinated strength and balance. From a hand stand, let down by spreading the rings, and aid in balancing by leaning the wrists against the rings.

### 30 *Hand balance*

From an upright arm stand, push up to hand stand on rings. Lean the weight forward, resting the wrists against the rings. While acquiring balance, hold one or both feet against the ropes.

### 31 *Hand balance swinging*

Very difficult, and especially so if accomplished while swinging in large arc.

## FLYING RINGS MODEL PROGRAMS

## Program No. 1

1. Pendulum swing with pendulum dismount
2. Nest hang swinging
3. Single cut off while swinging, right, left
4. Double cut off, stand
5. Double cut off, back swinging
6. Double cut off, front swinging
7. While swinging pull up and roll forward, continued
8. Dislocation, still
9. Dislocation, swinging
10. Back lever swinging
11. Work-up

## Program No. 2

1. Double cut off and catch
2. Double cut off and catch, front, swinging
3. Double cut off and catch, back, swinging
4. Double cut off and catch, both front and back, while in motion
5. Straddle off while in motion
6. Swinging upstart, roll into hand stand
7. One arm back lever
8. Hand stand position, turn into cross
9. Front flyaway
10. Back flyaway
11. Combinations worked out from above

## CHAPTER VI

### HORIZONTAL BAR

WORK upon the horizontal bar may always be relied upon as a major part of a gymnastic program or circus. It is one of the most interesting pieces of apparatus upon which to work, from the standpoint of the performer; and even the simpler exercises, when well done, do not fail to draw a good deal of enthusiasm from the spectators. However, it is an event in which good performance is always distinguishable from poor performance, even by the novice.

The best type of bar to use, both from the viewpoint of the audience and the performer, is a one-and-one-eighth inch steel bar, suspended from the ceiling. Instantaneous turn-buckles provide for quick detachment from the floor, after which it is easily hoisted up out of the way. This type of bar will be in plain view, and its suspension gives it just enough springiness to be of material aid to better performance.

In teaching work on the bar, the instructor should emphasize the importance of working toward perfection of the following fundamental exercises—*long underswing*, the *uprise* and *upstart* after the long underswing is mastered, and the *clear circle*. When teaching the layout dismount, the snap-off, and the flyaway, the suspended safety belt can be used to advantage. The placement of the belt for this work should not be



directly over the bar but back several feet. In this way the novice will always be pulled away from the bar. Adjustable straps about two feet in length may be used to place over the bar and around the wrists in teaching the giant swings.

Special precautions must be taken, on the horizontal bar, to see that the hands are kept dry, by using magnesium and by wiping both the hands and the bar with a towel. Use a safety belt on all flyaways, etc. Precaution must be taken in the care of the hands, so that the callouses, which are readily formed in the bar work, will not be torn off, and leave a sore which may take several weeks to heal. If there is any danger, it is better to stop work and rest the hands. Tincture of benzoin applied to the palms will harden them and also lessen perspiration.

For convenience to both student and instructor, we have divided the exercises on the horizontal bar into four classes—*Mounts, Circles, Levers, and Dismounts.*

## MOUNTS

Mounts to the bar should be done in the best of form. Every exercise is divided into four parts—the approach, the mount, the exercise, and a suitable dismount. When approaching the bar, keep the eyes forward and do not look up until under the bar. Then jump and grasp the bar and mount for the exercise, executing it in a smooth manner.

### 1 *Knee mount*

From an ordinary hanging position (Fig. 2.), pull

up with the arms; at the same time place either the left or right hock over the bar, on the outside of the hands, which should be held at shoulder width; and immediately allow the body to swing well down under the bar. Then, with the free leg straight and using it as a pendulum, swing it back and pull up with the arms, coming to a one leg sitting position on the bar. The leg over the bar should immediately be lifted back, bringing the performer to a front rest position. (Fig. 1.)

### 2 *Swinging knee mount*

This exercise is performed in a manner similar to exercise *one*. Execute a long underswing and, on the backward swing, pull up with the arms and hook one leg over the bar, swinging the free leg, and come to a one leg sitting position. Immediately release the leg over the bar and come to a front rest position.

### 3 *Still back mount*

From an ordinary hanging position, place the legs back between the arms (Fig. 6.), with the heels on the bar, and pull up backward, arching the back to a back rest position on the bar. (Fig. 5.)

### 4 *Swinging back mount*

This exercise is executed in the same manner as exercise *three*. Place the feet between the arms on the backward swing. Arch the back and pull quickly to a back rest position.

### 5 *Pull over bar to front rest position*

From an ordinary hanging position, pull up to a

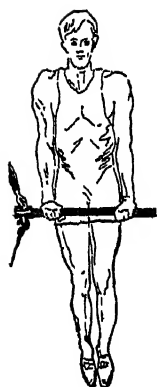


Fig. 1. Front rest position



Fig. 2. Full arm hang position



Fig. 3. Bent arm hang position



Fig. 4. Instep at bar



Fig. 5. Back rest position

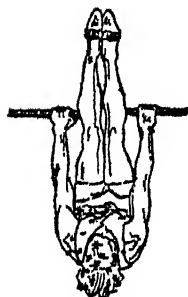


Fig. 6. Back uprise position

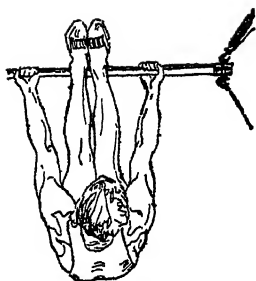


Fig. 7. Forward heel circle position

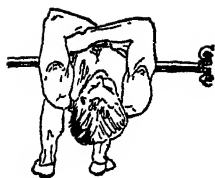


Fig. 8. Layout dismount position



Fig. 9. One arm lever

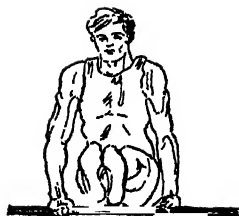


Fig. 10. Squat dismount position

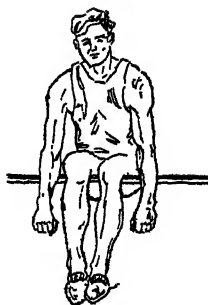


Fig. 11. Snap-off position

bent arm position; at the same time, start the legs up over the bar and circle into a front rest position. (Figs. 3, 4, 1.)

#### 6 *Upstart to front rest*

Execute a long underswing and, on the back swing, bring the insteps to the bar (Fig. 4.), with the arms and legs held straight. At the end of the back swing bring the legs down, keeping them straight; push away and upward with the arms, and come to a front rest position.

#### 7 *Drop upstart*

This exercise is executed in a manner similar to exercise *six*. From the front rest position drop down to full arms length with the insteps against the bar, as in Fig. 4, and immediately upstart to front rest.

#### 8 *Uprise to front rest*

Execute a long underswing and, at the end of the back swing, pull in quickly to the bar, keeping the arms and legs straight, and come to a front rest position. The higher the swing taken, the easier this mount is made. With a poor uprise the tendency is to circle around the bar.

#### 9 *Back upstart—swinging*

On the backward swing, with ordinary grasp, place the feet up between the hands. (Fig. 6.) On the return swing, arch the back and throw out the chest, holding close to the bar, and come to a back rest position. (Fig. 5.)

## CIRCLES

We have listed the circles, as nearly as we think it possible to do so, in the order of their interest and difficulty. The easier circles should be done in very good form, if they are to look well at all. This is true of all work on the horizontal bar, but especially true of the simpler exercises. All of the circles, with the exception of the giant circles, should be practiced on the low bar until thoroughly mastered. Every circle, before it can be considered a complete exercise, must be combined with a suitable mount to the bar, bringing the performer into a position from which the circles can be executed, without any break in the coordination, and completed by a dismount not more difficult than the circle performed. For example it would not be good form to combine a single knee circle with an up-rise and a flyaway, because of the contrast between the difficulty of the mount and dismount, compared to that of the circle, which should be the principal part of the exercise.

1 *Single knee circles—forward and backward*

Sitting on the bar, with only one leg over, grasp the bar with the thumbs forward. Fall forward, holding the bar with the hock and using the free leg as a pendulum to aid in the circle. Continue. The back circle is accomplished with the ordinary grasp of the hands and in the opposite direction of the forward circle.

2 *Double knee circles—forward and backward*

Sitting on the bar, grasp with the thumbs of both

hands forward. Fall forward, holding the bar in the hocks. After passing the center, on the under side, pull with the arms and come to starting position. Repeat in fast succession. For the back double knee circle, take the ordinary grasp and reverse the direction of the circle, pulling up with the arms when the center on the under side is passed. Repeat in fast succession.

### 3 *Front circle*

From a front rest position, with an ordinary grasp, push the body up so the thighs will rest against the bar. Circle forward, holding the bar close to the body throughout the circle. It will be necessary when passing the center on the under side to bend the arms, shift the grasp, and flex at the waist, in order to hold the body close to the bar and return to front rest.

### 4 *Back circle*

This circle is usually called a front circle from a back rest position, and is executed in this manner: From a back rest position (Fig. 5.), and with a reverse grasp on the bar, raise the legs up, bringing them back quickly, circling around the bar, feet first, and return to the starting position. The bar should be held close to the body and the arms straight. This may also be executed in the opposite direction.

### 5 *Circle using hand, hock, and instep*

From a sitting position on the bar, grasp the bar with the right hand (reverse grasp) keeping the right hock on the bar, and placing the instep of the left foot over the bar, with the knee slightly bent. Ex-

tend the left hand up, to be used as a pendulum; and push as far from the bar as possible with the right hand. Immediately swing forward and circle the bar.

### 6 *Heel circles*    \

From a sitting position on the bar, take a reverse grasp (Fig. 7.) and push the weight up from the bar, hooking the heels on the bar between the hands; and fall forward, circling the bar. To execute the back heel circle, take an ordinary grasp and fall backward, circling the bar.

### 7 *Clear circle*    \

This is a fundamental exercise on the horizontal bar and should be practiced a great deal, because of the various exercises that follow or are an outgrowth from it. From a front rest position, swing the legs up to a hollow back position, and immediately circle the bar backward. When the head is down, and the feet start over the bar, shift the position of the hands and pull quickly over the bar, without touching until the starting point is reached. The swing may be continued on over for a succession of clear circles or for a dismount.

### 8 *Foot circles—single and double*

From a front rest position, and with a reverse grasp, place the sole of one foot on the bar, between the hands, extending the other foot to be used as a pendulum for impetus. Fall forward and, after the center is passed, bend arms, pulling to starting position. Either foot may be used or the feet may be interchanged while



doing a series of circles. The double foot circle is accomplished in a similar manner. With a reverse grasp, place the soles of the feet on the bar on the outside of the hands. Fall forward and circle to starting position. The momentum to circle is gained by slightly bending the knees, after the center of the bar is passed, and pulling strongly with the arms to starting position.

### 9 *Hock circle*

From a sitting position on the bar, slide back to hocks, and immediately throw the arms over the head and arch the back. Continue the motion of the arms all the way around, and circle the bar, returning to starting position.

### 10 *Toe circle*      \*

From a front rest position, take a reverse grasp on the bar, and push the weight of the body up until the toes catch the bar on the outside of the hands, and circle forward. It is necessary to hold the arms firm and the feet tight against the bar or, as the center is approached on the forward swing of the circle, the feet will fly off.

### 11 *Reverse giant circle*

From a front rest position, with a reverse grasp of the hands, throw the body up into a hand stand balance, and fall forward, pushing away from the bar, with the back well arched. After passing the center on the upward swing, it is necessary to shift the grasp in order not to check the momentum and to retain the

straight arm position with back arched. If sufficient impetus is not gained on the downward swing, because of the lack of proper form, it will be necessary to bend the arms after passing the center, to complete the circle. This will bring the performer to a bent arm position on the bar. Push to hand stand and repeat.

### 12 *Ordinary giant circle*

This circle will be found more difficult to learn in proper form than the reverse giant circle. This is due to the fact that it is more difficult to hold an arched back position with the arms extended while turning backward than it is forward. From a front rest position, with ordinary grasp, push up to a hand stand balance, extending as much as possible with the arms and body in order to gain the necessary impetus, on the downward movement, to carry the body completely around the bar. On nearing the completion of the circle, it is necessary to shift the grasp to arrive at the starting point. The greater the arc circumscribed, the quicker proper form and mastery will be acquired.

## LEVERS

There are a number of levers which we might describe at this point, but the necessary time required to learn them does not warrant the effort. Feats of strength are for advanced gymnasts, and should never be expected from boys of high school age. The levers described are listed in their order of difficulty. They will be found quite easy to learn, with the exception of the front lever.

1 *Back lever*

From a position as in Fig. 5, but with the head down and the feet up (vertical hanging), grasp with the hands close together, letting the feet down until the body comes parallel with the floor. Hold the body straight.

2 *Two arm elbow lever above bar*

From a front rest position, with reverse grasp, bend the arms placing the elbows under the body, and extend the legs pointing the toes. The body should be held straight and parallel to the floor.

3 *One arm elbow lever*

From a two arm elbow lever above the bar, as in exercise *two*, shift the weight to one arm, with the elbow placed toward the center of the body. Release the grasp of the other hand extending forward for balance. (Fig. 9.)

4 *Front lever*

From a hanging position, pull the body up forward and hold parallel with the floor, with face up. This lever may be practiced by bending the arms or by drawing one leg up, placing the instep under the opposite knee to lessen the extended weight.

## DISMOUNTS

In teaching the dismounts do not insist on a particular form of landing on the feet and assuming a rigid position of the body with the arms extended forward.

Balance should be secured and maintained, but in an easy natural method, as suited to the individual.

1 *Hollow back dismount*

From a front rest position, with an ordinary grasp, push away from the bar and, as the body drops, bring the insteps up to the bar, as in Fig. 4. Allow the body to swing forward past the center of the bar, then immediately extend the feet and arch the back. Release the grasp and alight on the feet, swinging the arms in a natural method to retain the balance.

2 *Hollow back dismount with ~~twists~~* ---

Dismount as described in exercise *one*, and alight with quarter, half, three-quarter, and full twists of the body. Both to the right and left.

3 *Squat dismount*

From a sitting position, with an ordinary grasp of the hands, extend the legs forward, pointing the toes. Lift the weight of the body off the bar and push to floor. Alight swinging the arms for balance. (Fig. 10.)

4 *Layout dismount*

Lie on the bar as in Fig. 8. Lie on the buttocks and not the back. Bring the feet quickly back over the head making a three-quarter turn for a dismount to the floor.

5 *Hock dismount, still-swinging*

Hang by the hocks without swinging. Snap the legs off the bar and alight on the feet. Hang by the hocks and swing. After passing the center of the bar on the forward swing snap the legs off and alight on the feet.

### 6 *Hock dismount, sitting*

From a sitting position on the bar slide back to the hocks and throw the arms over the head, arching the back. After the center is passed on the downward swing snap the legs off and alight on the feet.

### 7 *Heel circle dismount*

This dismount is combined with the forward heel circle. When the circle is almost complete and the performer's thighs are almost on a level with the bar, release the grasp and alight facing the bar. The dismount is much neater looking if a half twist is made after releasing the grasp and alighting with the back to the bar.

### 8 *Snap-off*

From a sitting position on the bar (Fig. 11.), extend the arms forward. Snap the feet up quickly, throwing the arms over the head, and turn a back somersault to the floor.

### 9 *Back flyaway*

This exercise is the most effective dismount that can be made from the horizontal bar. It is not difficult to learn, but great care must be exercised while mastering it. Use the safety belt as described. (See index.) This dismount is most effective when used after advanced circles on the bar. For description of the technique we will assume the performer to be at a front rest position. With ordinary grasp, push back and swing under the bar, with the legs extended and the back arched. When the body comes horizontal with the bar, re-

lease the grasp and execute a hollow back somersault to the floor. The tendency in learning this flyaway is to tuck in doing the turn, instead of holding the hollow back position. This is usually the result of attempting it without the safety belt before the coördinations are acquired.

### 10 *Front flyaway*

The front flyaway is executed with a backward swing. When the body is parallel with the floor, feet extended and face down, release the grasp; tuck quickly attempting to catch hold of the ankles, and turn a forward somersault to the floor.

## HORIZONTAL BAR MODEL PROGRAMS

### Program No. 1

For convenience to both the instructor and pupil, the following suggested combinations are given, with the various exercises, in each program, listed in order of difficulty. The exercises of which the technique has not been previously explained are given with the suggested movements.

1. Single knee mount to bar; take reverse grasp and execute two forward single knee circles; change to ordinary grasp, shifting leg to front rest and hollow back dismount.
2. Repeat above but substitute the single knee back circle.
3. Execute a double knee mount to the bar as follows: With ordinary grasp swing. On the backward swing place the feet between the hands, catching by

the hocks, and continue swing to sitting position. Execute either a front or back double knee circle. Squat dismount.

4. Pull over bar to front rest. Succession of front circles and hollow back dismount.

5. Swinging back mount, using reverse grasp, succession of back circles, swinging hock dismount.

6. Swinging double knee mount, hand, hock and in-step circle, swinging hock dismount.

7. Swinging back mount with a reverse grasp, succession of forward heel circles. Squat dismount.

8. Repeat above with ordinary grasp, substituting the backward heel circle.

9. Pull over bar to front rest. Continue movement for a succession of clear circles. Hollow back dismount.

10. Upstart. With reverse grasp, a succession of double foot circles. Swinging hock dismount.

11. Repeat above, substituting a single foot circle.

12. Long underswing. Catch bar with hocks. Succession of hock circles. Hock dismount.

## Program No. 2

This program is made up by combining two distinct circles with suitable mounts and dismounts.

1. Swinging single knee mount. Without checking movement, reverse grasp, and continue forward for a succession of single knee circles; shift grasp, and a succession of back single knee circles. Hollow back dismount.

2. Double knee mount. (See exercise *three* of Program 1.) Reverse grasp, succession of double knee

forward circles; shift to ordinary grasp; succession of double back knee circles. Squat dismount.

3. Swinging back mount, reverse grasp. Succession of back circles; succession of forward double knee circles. Swing hock dismount.

4. Swinging double knee mount. Reverse grasp and succession of forward double knee circles. Succession of hand, hock and instep circles. Hock dismount.

5. Swinging back mount; succession of backward heel circles. Reverse grasp; succession of forward heel circles. Heel dismount with half twist.

6. Pull over bar to front rest. Succession of front circles; succession of clear circles. Hollow back dismount.

7. Upstart. Reverse grasp and succession of double foot circles. Succession of single foot circles. Swinging hock dismount.

8. Hock mount; forward heel circle. Hock circle. Hock dismount.

### Program No. 3

This program is arranged for more advanced gymnasts. The individual exercises should be practiced singly before attempting to combine them as a unit. Work for smooth performance from the mount to the dismount.

1. Uprise and succession of clear circles. Back fly-away.

2. Upstart and cut off to sitting position on the bar. Execute the cut off as follows: From a front rest, bend at the hips and push the weight of the body up, at the



same time straddling over the bar. At this point release the grasp, regrasping, to hold the seat, with hands on outside of legs. Immediately execute a back circle. Hock dismount.

3. Back upstart; back double knee circle; hock circle. Hock dismount.

4. Back upstart; succession of back heel circles. Back double knee circle and hock dismount.

5. Upstart. Reverse grasp, alternate single foot circles. Double foot circle; hock dismount.

6. Upstart; ordinary giant succession of backward heel circles. Squat dismount.

7. Upstart; cut off (see exercise *two*); hock circle. Hock release and grasp bar. Execute as follows: Swing back as if for hock dismount; make a quick half turn in either direction; release hock and grasp bar with hands. Upstart to front rest and back flyaway dismount.

8. Back upstart, hock circle to seat. Back circle and layout dismount.

9. Long underswing and front flyaway dismount.

10. Back upstart and snap-off.

11. From ordinary giant, make half turn above bar to reverse giant; follow by forward heel circle and heel circle dismount with half twist.

12. From reverse giant, make half turn above bar to ordinary giant. Back flyaway dismount.

## CHAPTER VII

### SINGLE TRAPEZE

THE single trapeze is not only a very difficult piece of apparatus upon which to work, but is without doubt the most dangerous of this type. All possible precautions should be taken to prevent accidents of any sort. Special care is necessary on any swinging type of apparatus, but more than usual care should be exercised when working on the trapeze. Students who are not proficient on the swinging rings, and who have not already built up the special coördinations necessary for the swinging type of apparatus, should not be permitted on the trapeze. Advancement should not be too rapid.

Perfect each exercise as listed, developing in this way the necessary muscular strength and coördination for succeeding exercises. Keep the hands dry by the use of magnesium. Never attempt the most simple exercise unless mats are placed under the trapeze; and, for exercises where the element of a chance fall may enter, use the safety belt. The instructor should not trust the management of the safety belt to other students. A single fall or accident may cause sentiment adverse to work on the swinging type of apparatus. However, if the utmost carefulness is observed at all

times, no fear need be experienced, and practice will be safe.

In gymnastic programs for high school students, the double trapeze should never be attempted without a net; and the initial cost and constant repair necessary for the proper safety in using a net will prohibit work on this piece of apparatus altogether. Furthermore, time will not permit the perfection of stunts suitable for presentation.

We believe, however, that there are a sufficient number of exercises which might be perfected with safety to a suitable degree of performance, for the single trapeze. Those which we have found to be most usable are listed. The instructor, in choosing the performers for this type of work, should pick the most highly coordinated individuals for his team, in this way minimizing probable accidents. The work up on the flying rings should be done in connection with this event at every practice period. (See Flying Rings.)

For ready reference, and also as an aid for better instruction, we will describe the technique of some of the various trapeze exercises suitable for amateurs, under the following divisions: *Mounts*, *Balancing Exercises*, *Hanging Exercises*, and *Dismounts*. Every exercise on any piece of apparatus, regardless of its simplicity, must be combined with a suitable mount and dismount. Therefore the obvious combinations possible, and also necessary for a finished exercise, are left for the most part to the ingenuity of the pupil and instructor. However, we wish to suggest one program that may be followed as a model,

## MOUNTS

1 *Pull over bar to front rest*

From an ordinary hanging position, pull over to a front resting position as in Figs. 1 and 2.

2 *Pull backward over bar to back rest*

From an ordinary hang, pull to back inverted arm hang. (Fig. 5.) Continue pulling, and circle into a back rest position. (Figs. 4, 5, 6.)

3 *Swinging upstart*

On approaching the end of the front swing, flex thighs, keeping the knees and arms straight. (Fig. 11.) At the end of the swing, pull up quickly with the arms, at the same time bringing the legs down, knees held straight, and upstart by pulling quickly to a front rest position. (Fig. 2.)

4 *Swinging kip*

From an ordinary hanging position, bring the feet up until the instep touches the bar and, snapping the legs down quickly, without bending the legs or arms, pull or "kip" back to a front rest position. (Figs. 3 and 2.)

5 *Swinging drop kip*

From a front rest position, drop to a position as in Fig. 3, and "kip" back to a front rest position.

6 *Up-rise at end of back swing*

From an ordinary hanging position, with the bar in motion, wait until the height of the backward swing

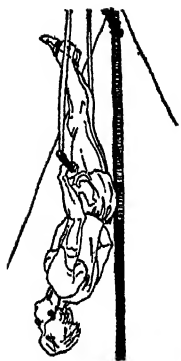


Fig. 1. Front inverted arm hang



Fig. 2. Front rest position

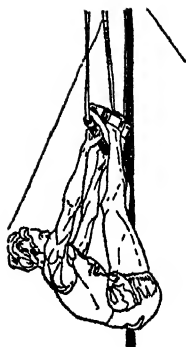


Fig. 3. Kip position



Fig. 4. Back pull-up position

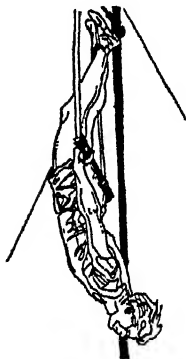


Fig. 5. Inverted hang

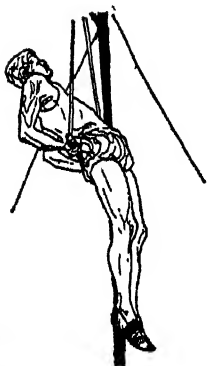


Fig. 6. Back rest position

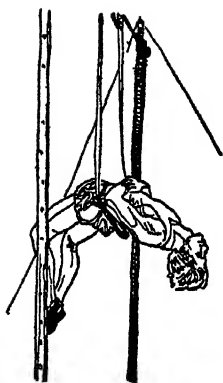


Fig. 7. Balancing  
on buttocks



Fig. 8. Hock hang



Fig. 9. Instep hang

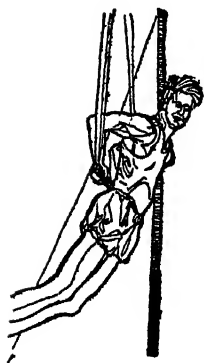


Fig. 10. Back circle  
position

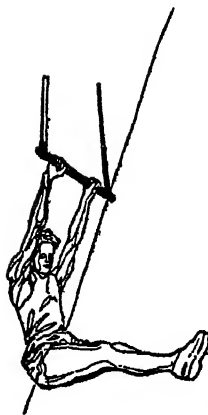


Fig. 11. Arm hang,  
thighs flexed

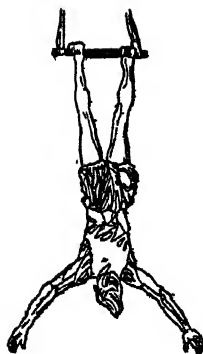


Fig. 12. Toe hang



Fig. 13. Heel hang



Fig. 14. Shoulder balance



Fig. 15. Hand stand balance



Fig. 16. One foot balance

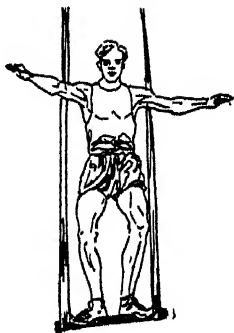


Fig. 17. Balancing on two feet

is reached; pull in quickly, keeping the arms and legs straight, and come to a front rest position.

7 *Swinging hock mount to seat*

From a hock hang position, with the arms extended, swing the body forward and up, catching the ropes, and pull to a sitting position on the bar. To execute while swinging, wait until the bar has passed the center, on the backward swing, and swing the body up quickly grasping ropes.

8 *Instep hang and mount*

From an instep hanging position (Fig. 9.), swing the body forward and up, grasping bar. Pull up and grasp ropes and come to a sitting position. This exercise is much more easily accomplished on the backward swing. Pull up just as the bar reaches the center of the swing.

## BALANCING EXERCISES

1 *Neck or shoulder balance*

From a sitting position on the bar, grasp the ropes; extend the feet up and against the ropes, placing the neck and shoulders on the bar. Place the hands on the hips in order to keep them firm for the balance. Practice this on the low trapeze, with assistance, before attempting it on the high one. The following balancing exercises should also be practiced on the low bar. (Fig. 14.)

2 *One foot balance*

The foot balancing exercises are quite difficult to



learn and are especially hard to do when the bar is in motion. To perform this exercise, stand near one end of the bar on one foot, facing the opposite rope, with arms extended as balancing rods, and keep the free leg stiff to assist in balancing. The free leg should also control the amount of swing desired. As previously suggested, have the bar near the floor when learning, to avoid possible accidents and also to regain the stand quickly for practice. (Fig. 16.)

### 3 *Balancing on two feet*

Stand on both feet, facing forward and flexing at hips, knees bent slightly. The arms should be held in front of the ropes, with elbows bent. (Fig. 17.)

### 4 *Balancing on buttocks*

Lying on bar, with bar under buttocks, arch the back well; release hold and fold arms over chest. Do not attempt while swinging. (Fig. 7.)

### 5 *Hand stand balance*

From a front rest position, push up to a hand stand. Catch the feet on the ropes for balance. (Fig. 15.)

## HANGING EXERCISES

### 1 *Hock hang*

From a hanging position, bring the legs up and hook the knee over the bar, hanging by the hocks. (Fig. 8.)

### 2 *Instep hanging*

From the hock position, drop down to the instep and hang as in Figs. 8 and 9.

### 3 *Toe hanging*

Hook the toes over the bar and hang. (Fig. 12.)

### 4 *Heel hanging*

Hook the heels over the bar and hang. If the knees are bent, it is easier and safer to hang. This exercise is more difficult to accomplish while the trapeze is in motion. (Fig. 13.)

## DISMOUNTS

### 1 *Hock dismount*

From a hock hanging position, and with the bar in motion, snap the legs off as the end of the front swing is reached, and alight in a standing position.

### 2 *Back flyaway*

This dismount is accomplished at the end of the forward swing. As the end of the front swing is reached, arch the back, release the grasp, and do a hollow back; back somersault to floor. There are other flyaways which might be learned on this piece of apparatus, similar to the ones for the flying rings, but they are not advisable for amateurs of high school ages.

## SUGGESTED MODEL PROGRAM FOR TRAPEZE

1. Swinging, pull over the bar to front rest position; swing hanging by hocks. Hock dismount on forward swing.

2. Swinging, pull backward over bar to back rest. On the forward swing, execute a back circle, as in exer-

cise *four*, page 98. Push to seat and hock dismount. (Fig. 10.)

3. Swinging upstart, roll forward to an ordinary hanging position. Repeat. Catch bar by hocks and hock dismount.

4. Swinging, "kip" to a front rest position; drop "kip" back to front rest; roll forward to hanging position. Hock dismount.

5. Pull over bar to front rest position. Execute one foot balance, if possible, while in motion. To dismount grasp ropes and drop to seat. Hock dismount.

6. Pull backward over bar to sitting position and drop back to instep hang. To dismount, swing the body up and forward, grasping ropes; release feet and drop to standing position. This exercise looks better if done while swinging.

7. Pull backward to seat; balance on buttocks; drop to hock hang, then to instep hang. Dismount as in exercise *six*.

8. Hang by heels.

9. Hang by toes.

10. Execute an uprise at the end of back swing, coming to front rest; roll forward "kip" to front rest at the end of front swing, and roll forward as the bar returns on the back swing. Execute back flyaway at end of front swing.

11. Hand stand on bar as described in exercise *five*, Page 116, Fig. 15.

## CHAPTER VIII

### BODY BALANCING STUNTS

THE activities included under this heading are of a specialized nature and will therefore require special apparatus. Most of this apparatus can be made locally and without much expense. In another chapter, entitled "Equipment and Construction," will be found instructions as to how this can best be accomplished.

All of the exercises included in this division will be found to be especially interesting and fascinating to boys of secondary school ages. They are suitable in that they not only tend to develop poise, agility, and balance, but also provide abundant exercise for the fundamental muscles; and if they are conducted in a well organized manner they do not possess any elements of danger for the participants.

#### TIGHT WIRE

In learning to walk the tight wire the only apparatus necessary for the acquirement of balance is a pole, ten or twelve feet long, and a Japanese umbrella, with a spread of thirty-six to forty inches.

Begin walking by stepping one foot in front of the other and sliding it to gain distance. Do not shift the weight to the stepping foot until the slide is almost completed. The vibration of the wire is the most diffi-

cult problem that the novice has to contend with. This is controlled by the bending of the knees as the vibrating begins. The vibration of the wire is much greater at the center than toward the ends of the wire. Turns on wire to face in the opposite direction are made by turning quickly on the soles of both feet as the weight is slightly lifted by an upward movement of the arms.

The tight wire should always be tested by participants before practice or exhibition work. Wire walking should never be practiced unless mats are placed under the wire to break a possible fall. Mounts to the tight wire are usually made from platforms built on the standards which hold them up. Two other mounts are made from the floor at the center of the wire. The first is accomplished by a straight pull-up to a sitting position on the wire; and the second by a backward circle to a front rest on the wire, similar to that used on the horizontal bar, and from there to a sitting position on the wire.

An ordinary folding chair, with the rungs about two inches from the floor, between both front and back legs, has been found very satisfactory for use in sitting on the wire. Notches may be cut in the center of the cross rungs as an aid to the placing of the chair on the wire for balance. A table, constructed so that it may be balanced by one knee while sitting on a chair, may be used for additional stunts. Cross bars should be placed at the bottom between the two opposite legs and notches at the center for resting and balancing on the wire. Juggling on the wire is accomplished by



Walking  
hoop on  
slack wire



Juggling on slack wire



standing on one foot with the other extended to the side to maintain the balance.

In the chapter on "Short Gymnastic Programs" will be found a program for the tight wire, with introduction and stunts which may be used successfully by amateur wire walkers.

### SLACK WIRE

The slack wire is a more difficult piece of apparatus to learn to walk than the tight wire, but the possibilities are greater when skill on it is once acquired. The first walking should be done with the aid of a rope suspended from two points on the ceiling, so that the loop will come at about the height of the walker's chest when he is on the wire. The slack wire walker should always be well protected by mats, as the action of the wire is very quick and a novice may fall and be injured.

Steps on this wire may be taken by advancing one foot ahead of the other or by sliding one foot forward and bringing the other one up. The motion sideways is the puzzling problem of the new slack wire walker, until he learns to take up the action with his knees. Standing on one foot is used in many exercises of the slack wire, and is very easily mastered after the stepping is learned. Lying on the wire is as easy as sitting on a narrow hammock and can be combined readily with the steps as soon as the plain mount from the ground is mastered.

The plain mount is accomplished by placing one



foot on the wire, and springing off the other foot to a balance on the wire. At first the movement may be aided by the hand. Another mount is made by kneeling on the wire at right angles with one knee, and with the aid of the hand on the same side, holding to the wire, placing the opposite foot on the wire and springing to a balance as in the plain mount.

The wire, for all exercises except swinging, should be placed at such a height that it will just reach the walker's hip when it is stretched down with the hand. For swinging, the wire should be several inches lower.

Walking a grooved hoop, club swinging, juggling, sitting on a chair, and other novel stunts keep up the interest of the slack wire walker. The grooved hoop should at first be mastered from the forward end of the wire to the middle, or down hill, then backward to the same end. Then the uphill walking may be attempted. Four or five feet is enough walking space to create the desired effect for amateur walking in this stunt.

For other stunts and arrangement in program see the chapter on "Model Program."

### LADDER AND CHAIR WALKING

Ladder walking is one of the hardest events, of the balancing type, to learn. The performer, before he can learn to walk the ladder at all, must spend many hours in practice; but, when once he acquires the knack, it is as easy as walking on stilts, and he can learn to do the different stunts on the ladder with comparative ease.

The whole trick in ladder walking is to move the legs of the ladder, one at a time, and in the direction toward which the ladder is falling, by shifting the weight of the body from side to side. The body remains in the same position all the time, the weight being shifted in the action of moving one leg or the other of the ladder by means of the hands, which must move independently of the rest of the body. When the balance is lost, so that the walker must dismount, he may slide down the ladder with feet straddle and both hands on the ladder, or he may jump free to either side, catching the ladder with one hand, as he falls, to prevent it from breaking.

With the various sized ladders, and the chairs used for the walking events, the following stunts may be used.

#### CHAIR

1. Walk on two legs forward, backward
2. Walk on two legs to mat, fall forward to mat and complete with roll

#### LADDER

1. Walk up ladder, fall forward to mat, forward roll
2. Walk up forward, down other side to floor
3. Walk up backward, down other side to floor
4. While walking up, turn ladder around
5. Walk up half way, turn around, continue up backward

6. Walk to top, slide down half way, regrasp, walk to top, slide down all the way

7. Transfer from ladder to ladder

8. Double ladder transfer. Two ladders, two boys

9. Juggle while balancing on top

10. Swing clubs while balancing on top

11. Balance without using hands; fall to mat or slide down back, feet straddle, one hand on each side of the ladder

12. Plain jumping of ladder

13. Jump ladder up and down stairs

14. Jump rope while balancing on ladder

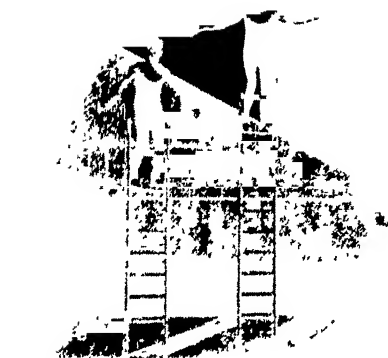
15. Combinations of above

Ladders for balancing purposes are so constructed that the separation between top rung and the one below it is greater than between any two of the others. This construction is necessary so that the balance, without the use of the hands, and juggling and club swinging may be accomplished by holding the ladder with the legs and balancing with one leg in front of the top rung and one behind it. This is the fundamental position of the walker on top of the ladder.

To execute the fall, walk up to the mat, while on top of the ladder, and, either with or without using the hands for balance on the ladder, place the back foot in front of the rung, and allow the ladder to fall forward. As the ladder approaches the mat, place the feet forward and retain the grasp on the ladder until the feet hit the mat. Then release the hands and complete the dismount with a forward roll to the feet.

Jumping the ladder is executed by jumping both legs





Balancing ladders  
without use  
of hands



Walking ladder up and down  
stairs

of the ladder off the floor at the same time. The stairs used for ladder jumping should have from four to six inch lifts and be at least two and one half feet in width and fifteen to eighteen inches from front to rear. A series of six such steps, with a platform two and one feet square upon which to turn, has been found very satisfactory. In learning to jump up and down stairs it is best to begin by learning to jump down the stairs. When this is mastered, practice may commence on jumping up. It is necessary to be in perfect balance before making a jump. Therefore considerable floor balancing on ladders of different heights should be practiced before stair jumping is attempted.

### CYCLE RIDING

The available material for amateur work in cycle riding is very limited. In the chapter on "Model Program," in Part Two, will be found an abundant source of material which may be used in this work. Many other events might be added for the bicycle and also for the unicycle, but for amateur riding it would not be advisable, from the standpoint of the time required to master them and the additional expense necessary.

The boys selected for this type of activity should possess excellent poise and balance, because every movement in cycle riding requires extremely fine coordinations. The riding as an act to be correctly executed must be smooth and continuous, and all events must be executed while riding in a circle.

The bicycle and unicycle for this activity should be

of special construction—a type such as used for vaudeville acts; otherwise strength and accuracy cannot be assured. On the bicycle, foot rests should be placed which will extend out from the axle of both front and rear wheels, and a foot stirrup fastened to the under side of the seat, to be used in shoulder mounts from standing on the rear wheel, etc.

Special care must be taken so that the toes will not slip in between the spokes, when mounting from either the front or rear wheels. The trick of learning to spin the front wheel of the bicycle, while riding in a circle and without the use of the hands, is quite difficult to master, as is riding the bicycle in a backward direction. In learning combination riding, the bicycle should be ridden in an almost exact circle each time and at the same rate of speed; otherwise the boy who does the mounting will not be able to retain his balance in many of the stunts.

The unicycle is comparatively easy to learn to ride and affords a great deal of sport for the boys who aspire to do so. The first stage of progress, or simple riding in a circle, is mastered quickly; but riding backward and forward, stopping and turning, double riding, juggling while riding, etc., require considerable skill and offer a challenge and incentive for any boy. The riding at first will be done in a sort of series of jerks with the wheel continually turning from side to side, but as balance is mastered the riding will become smooth and under control.

A quick method of acquiring the balance necessary to ride the unicycle is to get near the gymnasium wall,



Riding unicycle



Double bicycle riding





adjust the pedals so they will be about parallel with the floor, the rear pedal slightly lower, and, placing the foot on this pedal, mount to the seat, keeping the wheel close against the wall by pressing down on the rear pedal and retaining the balance with the hands on the wall. Place the other foot on the forward pedal and, leaning forward, push away from the wall with the hands; push down firmly enough with the forward foot so the pedal will pass the center on the downward turn. The balance is maintained and turning accomplished by the use of the body and arms.

Cycle riders should strive for poise in their riding. Rapid riding around in a circle between stunts and at the beginning and close of a program is a gesture which gives finish to cycle riding performance. This may be varied by making the cycle program one continuous action, going directly from one stunt to another.

## CHAPTER IX

### JUGGLING AND BALANCING

JUGGLING and balancing offer activities of unusual interest and possibilities. Much individual and collective pleasure may be derived from developing the ability to keep a number of objects, such as balls, clubs, plates, etc., in motion in the air, or from balancing various articles, such as sticks, chairs, ladders, guns, etc., on the hands, head, chin, and feet. The variety and combinations of the exercises and stunts which may be worked out are many, but we shall attempt to explain the technique for only a few. To attempt to develop the technique and combinations much above what will be found in this chapter would rarely be justifiable because the time and effort required are out of proportion to the increased satisfaction to be gained.

Both juggling and balancing require highly co-ordinated and exacting movements and position. They challenge instantaneous actions of both brain and muscle, in that they demand immediate and accurate judgment with regard to moving objects, distance and balance.<sup>1</sup> They not only create a very favorable emotional response, which is displayed in the desire to advance beyond the novice class, but also afford much

<sup>1</sup> La Porte, W. R., "The Changing Conception of College Physical Education" Research Quarterly. American Physical Education Association, Ann Arbor, Michigan, March, 1931, pp. 1-8.

physical activity. Juggling is of special value in this way in that it provides a very even development, or use of both fundamental and accessory muscles of the body.

After a certain amount of skill is gained, juggling will become of increasing interest and progress will be rapid. However, due to the fine coördinations necessary, almost daily practice must be had if one wishes to advance.

### BALLS—JUGGLING

1. Three balls crisscross, each ball going directly from one hand to the other. Each alternate ball passed with alternate hand. (Fig. 1.)

2. Three balls, overhand crisscross, each ball going to the outside of the passing hand and over to the opposite hand. (Fig. 2.)

3. Three and four ball circle juggling, all balls being passed from the same hand to the other. (Fig. 3.)

4. Three ball trick, such as passing under legs, over shoulders, etc. Start the trick by putting one ball between heels and throwing forward over head with a quick jump, catch and begin juggling.

5. Three ball crisscross as above. Bounce third or soft ball off head, at the same time clicking two billiard balls in hands, and continue juggling. (A good clown stunt.)

6. Three ball take-away, in which one boy does crisscross juggling and another takes the balls away one after the other in succession and continues to juggle



Fig. 1. Three ball criss-cross juggling



Fig. 2. Three ball over hand criss-cross juggling



Fig. 3. Three ball circle juggling



Fig. 4. Three ball bounce juggling

them.

7. Same, only original juggler fakes throwing balls away, and, after other recovers them, comes back after them with a rush. Repeat. (Makes a good clown stunt in regular juggling program.)

8. Six ball pass; juggle two counts, pass one ball, juggle two counts, pass one ball and continue. The jugglers are facing each other and standing about five feet apart. On every third count they pass a ball to each other with their right hands, catch and continue juggling. Repeat.

9. Six ball pass, juggle two counts, pass two counts, juggle two counts, pass two counts, and continue.

10. Six ball pass, juggle two counts and pass every count. Continue.

11. Change from plain to bounce juggling. (See ball bouncing.)

### BALLS-BOUNCING

1. Bounce three on floor, same as crisscross juggling. (Sponge balls.) In the bounce with three balls, the performer should mark a six inch circle on the floor and hit in it each time. This will return the ball at the same angle each time and aid materially in learning this stunt. (Fig. 4.)

2. Six ball bounce pass, using same counts as in juggling passes. (See exercise *eight* under Balls-Juggling.)

3. First juggler turns completely around while bouncing; other juggler takes ball away and continues the bouncing; he turns completely around and continues

the bouncing. The first juggler then takes balls away. Repeat.

4. Chase three balls up and down stage while bouncing.

5. Finish a series of bounces by bouncing balls into a pail, one at a time, as they are caught.

6. Change from bounce to plain juggling.

### PLATES

1. Three crisscross. (As in balls.)

2. Two in each hand, pass inside, catch outside. The plates are thrown up in such a manner that they will spread and come down at a wider distance. Two are going up close together while the other two are coming down, one on either side, to be caught.

3. Three plate take-away. (As in balls.)

4. Six plate passes. (Count as in balls.)

5. Catch raw egg on plate without breaking. (Might use hardboiled egg.)

### CLUBS

1. Three crisscross, single spin. (As in balls.)

2. Same as above, with double spin.

3. Double spin—two in one hand—one in other. Start by throwing two clubs, then third; catch first two, immediately throwing again, catch third or single club and throw it. Repeat.

4. Start with exercise *three*: throw first club with triple spin, two clubs with single spin, turn around, catch two clubs and immediately throw one club in air to have

free hand to catch triple spin. Resume juggling with single spin crisscross. (Turn around is a complete turn of the performer to right or left and back to original position.) The third club is passed at a triple spin to gain height, in order to allow time for the performer to turn around and catch the two clubs and repass them again before the third club comes down.

5. Four club double spin. Pass two, one from each hand, then other two and catch first two, etc. Clubs are thrown up straight and come down straight. Four clubs may also be juggled as in exercise *three* under "Balls."

6. Six club passes. (Count as in balls.)

7. Start juggling by snapping one club from between feet. Juggle under legs, over shoulder, etc., mixed with single spin crisscross. Always stop juggling three clubs by catching clubs. Throw club caught in left hand up in air for double or triple spin, place the club in right hand under the left arm and catch club thrown in the air with double or triple spin with the right hand.

## HOOPS

1. Three crisscross.
2. Spin, at same time, one on neck, one on one leg, and one on each arm.

## COMBINATIONS

Any of the above articles juggled in any of the above styles, in combination. Example: Plate, club, and ball in crisscross juggling.



## MISCELLANEOUS ARTICLES

Anything which can be handled may be used to juggle. Basketballs, ink wells, cigar boxes, pillows are examples.

## BALANCING WORK

In balancing, the eyes should always be kept on the top of the object which is being balanced. When practicing chin balancing, do not work too long at a time, until the chin becomes toughened. The following stunts are used in balancing work:

1. Plain pole.
  2. Pole with ball. Throw ball up on top of hand balanced pole; catch, and set pole on chin. Throw off chin; catch pole at hand balance, and catch ball in other hand.
  3. Pole with club. Set club on pole; put pole on chin; balance; throw off chin; catch pole at hand balance; catch and juggle club with other hand.
  4. Balance pole on chin; crisscross juggle three balls.
  5. Balance ladder or chair by one leg.
  6. Balance burning cone to within six inches of chin. The last six inches is most difficult to balance. Make the cone of three feet by six feet wrapping paper, and fasten with a pin in last six inches.
  7. Fire a balanced gun from chin. Be careful of load. Have only enough powder to give loud report, but no kick. Shoot and continue balancing. (String on trigger)
- From the above list the instructor can select the

number of events his jugglers and balancers can learn before the program, so that there is constant action, with one set of equipment following after the other. The events will start with combinations, and be followed by ball, plate and hoop juggling, balancing and club juggling and passing in order, ending with a six club pass as a climax, after which all participants may bow and terminate the program.

In learning to juggle, the pupil should start with the simple forms of juggling and advance as each step is mastered. The crisscross is in all probability the easiest form to start with, whether it is with balls, plates, clubs, or miscellaneous articles. All balls, plates, clubs, etc., should be handled with the fingers rather than in the full grasp of the hand. Especially in club juggling is this necessary, in order to get the proper feel and accuracy in catching and passing. It is also necessary to grasp the club near the center rather than at the end. The ends of the clubs should be watched as they pass through the air, rather than when they enter the hand. The peripheral vision necessary for accurate handling of the clubs will develop with practice.

All practice should be held over the mats, so that the equipment will be preserved as much as possible. Practice periods in juggling should not be over thirty minutes in length, or the pupil will tire. Each period should be interspersed with balancing and stunts, such as slowly rolling a ball between the index and second finger and over to the thumb. Daily practice is quite necessary to maintain and develop technique. Contests in the various events of the program, such as seeing

who can juggle balls most times crisscross, etc., stimulate interest.

Proper distance for passing varies with different boys and can easily be determined by a little practice. Shorter passes, involving fewer spins, are the easiest to learn. All club passing should be done just below shoulder height, with one-half, one and one-half, or two and one-half turns, to the partner's opposite hand; that is, the one on the side on which the passing is done.

Novel ways of introducing a program :

It is not necessary that a program or act of juggling and balancing be introduced in any particular way. However, for novelty the following two entries have been used and were found to be successful.

In the first entry a clown comes out to the center of the stage and looks about. He soon sees "Pansy," the ostrich, standing lazily on one foot. He runs over and whispers into the ostrich's ear. Ostrich bends down. The bird nods and opens and closes its beak as if saying "Yes." Pansy then walks over to the center of the stage and, squatting down, lays a huge egg which has previously been concealed inside. After pantomiming his surprise, the clown picks up the egg. The ostrich then walks toward the clown and examines the egg, and, as she pecks it several times, it breaks open and the contents, which is part of the juggling equipment, falls to the floor. The clown then jumps about for joy, and, picking up several of the articles, juggles them. At this point the others in the act come running on stage with other equipment and the program proper begins.

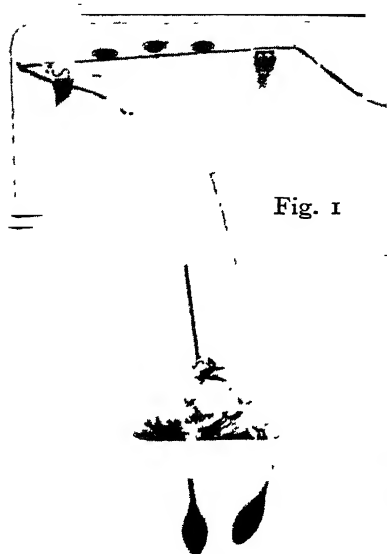


Fig. 1

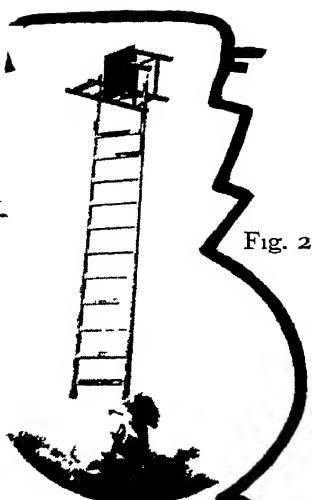


Fig. 2



Fig. 3



Fig. 4

Fig. 1. Balancing poles and spinning plates

Fig. 2. Balancing ladder and chair on chin

Fig. 3. Juggling four clubs

Fig. 4. Balancing spinning plates and juggling three balls



The second entry is set by stringing a wire across the stage. Have a miniature airplane made to slide down the wire and drop a mail bag containing part of the equipment. This takes place after a clown has been disturbed out of a heavy sleep by means of a telephone ringing. He answers the huge phone and, after a short and exciting conversation, hangs up. Getting out a huge telescope, he begins to search the sky for some object. The airplane is now heard and, coming into view, sweeps across the stage, dropping the mail bag. The clown immediately opens the bag, juggles a number of the articles and then, hurrying to the phone, calls his friends telling them what has taken place. They immediately come on stage with other equipment and the program proper begins.

## CHAPTER X

### PYRAMID BUILDING

PYRAMID building furnishes an excellent source of material for regular sectional instruction in physical education, and as such can be practiced in preparation for programs of various kinds, including the gymnastic circus program, for which pyramids furnish a very inspiring finish. The large pyramids are necessarily made up of small units, and it is possible to practice each unit in a separate class before combining them into larger pyramids which will be used in programs.

A well built pyramid must be symmetrical; so the general rule to follow is to have the highest group in the center and to arrange smaller groups, of equal size and kind, on either side. There are certain types of common pyramids which can be built by almost any group of boys and which are aids to building the more difficult ones. They are used as parts of large pyramids.

Although there is little danger in building pyramids, if possible falls are safeguarded by mats, too much care cannot be taken to see that they are very steady and that they are built up and taken down in an orderly fashion.

The following are pyramids and formations necessary in making of large pyramids:

1. The squat pyramid can be built two, three or four rows high. It is made by the lower row standing in

a line, with the feet spread apart and knees bent. The next row is built in like manner on the thighs of the first row and is held by placing arms around the legs and grasping toes.

2. The squash or kneeling pyramid, also may be two, three, four or even five rows high. It is built by the first row kneeling, arms close together. The next row kneels on the backs of the first row, with the hands on the shoulders, No. 1 on the second row bridging the gap between No. 1 and No. 2 on the first row, etc. Succeeding rows are formed likewise until the top is reached. All should keep their heads up, but should lean well forward to keep from falling over backward. This pyramid may be finished by all extending legs and hands at a signal from the leader. This will cause them all to fall in a heap or a "squash."

3. The tower is started by four facing in, with arms about each other's shoulders. The structure is completed by three, in the same position, standing on the shoulders of the four, and one on top of these, with arms folded or extended.

4. The shoulder mount is one boy standing on another's shoulders, being held by the grasp of the bottom boy's hands back of his ankles.

5. The pick-up is one boy sitting, straddle of another's neck, on his shoulders.

6. The fan is done by any odd number, up to seven, standing close together and leaning sideways from the center one, being held up by each member grasping another's hands, the two end boys extending their free hands to the floor.



7. The kneel, is a single boy kneeling.

8. The lay, is one single boy lying on his stomach with chin in hands.

9. In addition to these, head stands, hand stands, front leaning rests, and other formations which are readily understood are used in the more difficult pyramids.

It would not be possible or practical to give space in this work to the many pyramids or combinations of pyramids which it is possible to build with and without apparatus. We therefore refer the reader to the chapter entitled, "Model Program," in which will be found a set of four large pyramids, and to the BIBLIOGRAPHY for other sources.

## CHAPTER XI

### MISCELLANEOUS GYMNASTIC EVENTS

COMBATIVE contests, dancing, boxing, wrestling, fencing, marching and rope spinning are included in this chapter as miscellaneous events, not because they should be considered of minor importance in the physical education program, but rather because of their value as part of a gymnastic program. These activities should be considered important for their value in augmenting and enriching the physical education program as a whole, and the extracurricular part of it in particular; but in the staging of a gymnastic circus they should not generally be ranked as forming the major parts of the program. They do, nevertheless, offer a great variety of valuable material for the gymnastic program, and should be given considerable study and attention because of their special value in adding variety and life to such a program from year to year; moreover, there will be times when one or more of these activities will be used as a feature and major part of such a program. Combative contests, marching and dancing should be of special value in this particular.

In the brief acknowledgement of the importance of these activities as part of an extracurricular program, no attempt has been made to outline the numerous possibilities which might be included under the separate headings or to suggest a program or method of instruc-

tion. The writers are aware of the fact that sufficient material is already available for each activity, and they suggest that the reader consult the BIBLIOGRAPHY for source material.

### COMBATIVE CONTESTS

Combative contests, which should form a very definite part of a well balanced program of physical education, are many times neglected or entirely omitted. The numerous activities which may be included under this heading are not only well adapted to class instruction but are even more suitable for use in the extracurricular program. The various methods of teaching these activities and using them in mass competition are taken up in a thorough manner in "Games, Contests and Relays."<sup>1</sup> The writer not only suggests successful methods of conducting competition in these activities, but has also included a large number of activities which are the most suitable for extracurricular or tournament participation.

Activities of this nature should be included as a definite part of a gymnastic circus. This will not only act as a motivating force in the regular physical education program but will give it a more definite tie up with the extracurricular part of the program. The instructor of physical education activities must, however, be administratively wise and not permit such intentions to disrupt the regular class instruction, for the sake of the

<sup>1</sup> Staley, S. C.: "Games, Contests and Relays." New York. A. S. Barnes and Company. 1925. pp. 293-388.

exhibition. With carefully planned organization, these activities can be made presentable with a minimum of additional out-of-class effort, on the part of both pupil and teacher; and the educational advantages to be gained will justify such procedure.

## DANCING

Dancing as an activity in physical education undoubtedly should occupy a very definite place in the school curriculum. In contrast to many of the exercises in gymnastics, most types of dancing are very readily adapted to class instruction and are equally suitable for such extracurricular activities as the dance recital, plays, May fêtes, exhibitions, etc.

With the present tendency in the field of physical education to use the class period as a time primarily for instruction in the necessary skills and the knowledge of many activities, the writers feel that certain dancing activities should be taught in the more favorable environment which the extracurricular program will provide.

Gymnastic, clog and tapping, are types of dancing which lend themselves in a special way to the enrichment of the gymnastic circus program. They not only give to the program an added interest, from the viewpoint of the parent and the community, but are joyful activities for pupils, in that they provide abundant outlet for self-expression, response to rhythm, and vigorous physical exercise. However, because of the highly specialized and coördinated movements necessary, it is

doubtful if these types of dancing should occupy other than an incidental place in the regular curriculum for the secondary school. In contrast, as extracurricular activities for motivating the program as a whole, they should be thought of as extremely worth while and important.

### MARCHING

Formerly marching and tactics occupied a considerable part of every physical training period. This was necessary in order to arrange the class on the gymnasium floor in the desired position for class exercises. Marching was also made a definite part of the gymnastic lesson. Pupils were made to respond to military commands individually such as "Dress right-dress," "Front," etc., and to group maneuvers of various kinds. The principal educational value attributed to a program of this sort was the desirable disciplinary effect on the life of the child. It was believed to be good pedagogy to make the child respond to commands and to engage in activities, regardless of his likes and dislikes.

Such thought as the following was universally believed and was a principal reason for much that was taught in the schools: "We all have to do many things that are not pleasant, that we do not like. In the great struggle for existence, there is no chance for the fellow who does only that which he likes . . . . to be successful we must do our duty regardless of whether it is agreeable or not. Therein lies the weakness of our

modern education. Children are not made to do tasks that are set, but rather are too often permitted to do what they please; they do not learn the lesson of duties to be performed, or of prompt obedience.”<sup>1</sup>

Today the emphasis has changed. The child is permitted to engage in activities which are a stimulation to both body and mind. It does not necessarily follow that marching does not have a place in the modern program of physical education. It should, however, be taught with a different emphasis, and with a motivating purpose in mind. “Marching and tactics have a value and a place in the physical education program, as illustrated in fire drills and the need for handling children in groups or masses in school or civic functions, or in teaching physical training activities. These needs are specific, and the training should be specific and limited.”<sup>2</sup> “It has other useful possibilities which have not yet been much developed. In evolutions and formations, more flexible and less rigid than the soldier type, much variety and interest may be added to these squad and class evolutions. The arrangement of geometric and art figures, of different designs, suggested in flag formations and the like, aided by the color effect of special costumes, will indicate some of the modifications which may be suggested.”<sup>3</sup>

<sup>1</sup> Ziegler, Carl.: “Preparation of the Director of Physical Education.” Springfield, Mass. American Physical Education Review. November, 1916. p. 466.

<sup>2</sup> Hetherington, Clark W.: “School Program in Physical Education.” Yonkers, World Book Company. 1922. p. 60.

<sup>3</sup> Wood, Thomas D.: “Health and Education.” Ninth Year Book of the National Society for the Study of Education. 1910. p. 103-104.

It may be concluded, from the preceding paragraphs, that marching has a justifiable place as a unit of instruction in physical education. It should not, however, supplant any of the more valuable activities of our presently conceived program. It would not be wise to assign any definite amount of time to marching, as some exponents of formal education would have us do. The time devoted to marching must, therefore, depend on the desired or specific need of the particular situation with regard to drills, formations, exhibitions, etc.

### ROPE SPINNING

Rope spinning is the sport of twisting or throwing a rope in such a manner as to form a loop, which is then turned in front of the performer or about his body, to effect various stunts or tricks. Rope spinning is not a new sport. Undoubtedly it has been employed by all peoples, as protection against their enemies, in procuring their food, and as a favorite pastime for leisure enjoyment.

The history of its particular use in the United States centers around the cowboy and his adeptness in its use in the "singling out" process on the great cattle ranches. While there seem to be no accurate data with regard to the introduction of modern trick spinning, undoubtedly it developed in some such manner as stated by Chester Byers. He says: "It is likely that modern trick and fancy rope spinning developed when

cowboys were back at the ranch house straightening out their ropes. Possibly, in untangling them and softening them up, a certain amount of spinning was naturally done.”<sup>1</sup>

Rope spinning, as an exercise for muscular development and coordination, is extremely beneficial and justifiable. It brings into action the larger muscles of the body and does not in any respect tend to produce bilateral development, because of the strict operation of the law of opposition.

Rope spinning affords a splendid individual activity of a motivating nature, because of the unlimited stunts which may be done with the rope. It is an activity which may be readily adapted to the recreational program of all boys' organizations.

## BOXING

Boxing is one of the oldest of the physical activities which have commanded the interest and attention of man. Its origin, without doubt, may be traced to prehistoric man, who was forced by circumstances to possess some knowledge of self-preservation and defense without the use of weapons. As civilization advanced, and as the use of the hands for immediate self-preservation became less necessary, the use of the fists for self-defence developed into a sport.

<sup>1</sup> Byers, Chester.: "Roping." New York. G. P. Putnam's Sons, 1928. p. 87.



Today, boxing as a sport occupies a rather conspicuous place in the field of physical activity. It is taught to some extent in almost every college, and in many secondary schools. As a vigorous and stimulating form of physical activity it cannot be excelled, and that it requires exceptional skill and body coördinations cannot be denied.

Boxing should form a part of every well organized program of physical education. However, it does not lend itself in an easy manner to mass participation. It is true that some success has been attained through mass instruction; but, on the whole, instruction of this kind does not possess enough educational worth, in relation to other more important activities, to justify its being taught to all pupils as a mass activity. Better results from the "interest and effort" viewpoint will be obtained when boxing is taught as a unit part of a course and in sectional instructional periods. This plan has the advantage of acquainting the pupil in a quite thorough manner with a great many activity skills.

Boxing may be justly emphasized when given a definite place in the extracurricular program of the school. As a part of this program, it must be carefully taught and intelligently administered, with regard to equipment, conditioning, training and participation, if the best educational results are to be gained.

From the educational viewpoint, it is doubtful whether or not boxing should be exploited as a secondary school sport. It would seem legitimate at times to use it as a fill-in number for a gymnastic program or circus, but, to meet with continued public approval, it

is best for the most part to confine participation to the intramural program alone.

## WRESTLING

The history of both wrestling and boxing may be traced back to early man; and a similar necessity for some fundamental understanding of both may readily be imagined as necessary to self-preservation. Wrestling undoubtedly occupied more of the interest of the ancient peoples than did boxing. Today this may not be true. Wrestling, however, has gained in popularity in the last decade, due to the rapid growth of scientific technic. Although wrestling is taught in most colleges and a large number of secondary schools throughout the United States, it does not seem to occupy quite the same importance in the physical education program as boxing.

While the physical advantages to be gained from participation in both sports are rated very high, the recreational advantages to be gained in wrestling as a recent study indicates, are considerably less than in boxing.<sup>1</sup> This would seem to indicate that wrestling, as well as boxing, if it is to be included in the regular curriculum of the physical education program, should be taught as a unit course in sectional groups and not as a mass activity.

<sup>1</sup> Report: "Curriculum Construction, Ann Arbor." *Research Quarterly*. American Physical Education Association. March, 1931. pp. 115-174-

From an educational viewpoint, wrestling is probably of less value as a teaching unit in the secondary school than in the college or university, and without doubt much closer supervision is necessary in the secondary school if corresponding educational results are to be gained. Wrestling, if intelligently directed with regard to conditioning, training, participation and equipment, may be made a very valuable part of an extracurricular program; but it should not be included as part of a public demonstration in the secondary school.

### FENCING

Fencing, as it is practiced today, is an entirely different sport from the serious swordplay of the fifteenth century. The old "swashbuckler" held forth much in the manner of rough-and-tumble fighting, using weapons of no special design, while today the sport has been specialized until it has become an art that is executed with the greatest of finesse.

To go into the origin and rules of sword-fight would be almost tantamount to a history of private dueling; but the latter is an ethical subject and would carry us into other fields than those we wish to cover. However, a brief résumé of the development of the sport is interesting and necessary to a clear understanding of the fundamental attitude that should be taken, if the sport itself is to be considered as an art.

Sword-and-buckler play was carried to such an ex-

tent in England during the sixteenth century that it became a national sport, occupying the same status as that of present-day boxing. At that time organized swordsmanship came into being and, obviously, this created a demand for teachers. As the tactics of fence became more exact and sportsmanlike, fencing masters were no longer teachers of efficacious, if rascally, tricks; they were becoming a model of gallant deportment in the getting in and out of honorable difficulties. It was at this point that the element of finesse in fencing made its appearance, and grew, despite the old cut-and-thrust rapier tactics which flourished in parts of Italy and Spain until the end of the seventeenth century.

The conventions of the game, which are clearly defined, must be scrupulously respected. It can never be too much insisted upon that, in foil practice, where the factor of personal valor or of nerve plays no part, the actual hit is quite secondary to the method of its delivery—to the neatness of its execution—to form. Unless such a conception of fencing as a sport is maintained, all is lost. This attitude does much to increase the sportsmanship factor, and should be taught to various degrees in all activities. The spirit of fair play is essential.

Rough, unregulated foil-play can never be more than an unseemly struggle with feeble looking weapons; whereas, on the other hand, good fencing should be the perfect instance of the cardinal fight factors: complete self-control in the midst of intense keenness and ex-

pectancy; swift decision, following cool foresight; minimum of motion and effort, resulting in a maximum of speed and accuracy; all accomplished with a delicacy and finesse.

Fencing does not necessarily quicken the simple reactions,<sup>1</sup> according to Prof. Scripture, who conducted a series of experiments in the Yale Psychology Laboratories, on fencers, some years ago. It does, however, develop mental quickness. He observed that when the fencer's mind was made up to execute a movement, he did it in less than one half the time it took an average individual.

There is no doubt that fencing is an effective general exercise, requiring suppleness of wrist, precise fingering, a keen eye, a good sense of coördination, and developing presence of mind, erectness and a balanced physique. It may very well be included as a sport in a gymnastic intramural program and as an additional event in a gymnastic circus program. Since, however, interest in fencing resides primarily with the participant, and not with the spectators, it is suggested that, for exhibition purposes, it be presented early in the program or as a prelude to the gymnastic circus program. The following will suggest one novel arrangement which may be made; the fencers take their places in regular costumes, or better still in luminous jackets. The lights are then extinguished, and, under cover of the darkness, wires are snapped on to the blade of each fencer, either on the metal belt or at the end of

<sup>1</sup> Scripture, E. W., "Tests of Mental Ability as Exhibited in Fencing," *Yale Psychological Laboratory Studies*, Vol. 2., pp. 122-129.

the blade, where it extends out through the grip. The ends of these wires are attached to a storage battery of sufficient amperage so that when the blades are crossed the arcs are brilliant and flashing.

## CHAPTER XII

### GYMNASTIC EQUIPMENT AND CONSTRUCTION

IN CONDUCTING a program of physical activities, adequate equipment is very essential if the ideal in participation and desired social and educational results is to be approached. At times the lack of equipment is given as a reason for not conducting a more extensive program of activities. This cannot be considered a valid reason for such procedure, because the teacher of physical education who is vitally interested in the expansion of his program will always find suitable activities and necessary equipment for enlarging his program. In every situation the program should be so carefully organized that all facilities and equipment will be used to capacity. However, a vitalized program of physical education will, in actual practice, always be in advance of facilities, and will be conducted in such a comprehensive manner that it will afford suitable types of activity for all.

The provision of adequate playing space where activities may be conducted, is naturally the first essential in the approach of the ideal; but, regardless of available playing space, little in a comprehensive manner could be accomplished if equipment were not provided with which to conduct the activities on the playing space at hand. There are numerous situations in which

a great deal more could be accomplished in the way of providing a more varied, interesting, and less stereotyped program, if more equipment with which to conduct such a program were provided.

The writers have attempted in the previous chapters to outline a program of activities which will fit into any situation, and which, if taken over in whole or in part, and fitted into a program of physical education, will greatly augment school and community interest in the program as a whole. It is evident that considerable special equipment will be necessary for the introduction of a number of the activities outlined in this volume. This equipment, however, is not expensive, and for the most part can be constructed locally by the school or by the boys themselves under the supervision of the instructor. In this chapter will be found a complete description of the construction of all equipment necessary.

A good deal of the success, therefore, of any program, large or small, depends on the equipment used. A fair program may be conducted with a small amount of mediocre equipment; but, the better the materials provided, the greater the pride taken in their use and care; and, consequently, the better the program will be.

Necessarily, the first lesson to be taught a boy who is to use equipment, should be its care. The following rules should be strictly followed in regard to all properties. The instructor should comment on them fully and post them on the bulletin board in the gymnasium.

1. Every boy shall be responsible for the setting up and putting away of his equipment at the beginning



and end of each period.

2. All equipment shall be handled as carefully as possible to avoid breaking or disfiguring it in any way.

3. Any boy using a piece of equipment for the first time shall be given special caution in regard to its use, as explained under each activity.

4. No boy who is not familiar with a set of equipment shall have anything to do with it, unless under the special direction of some one who understands its use.

5. Every piece of equipment shall have a place, and should be in its place when not being used.

6. The users of equipment are responsible for seeing that each piece is set up properly and carefully tested for safety before using.

Equipment should be so placed that it will be possible to use a maximum number of set-ups at one time, to facilitate practice. If the floor space is sufficient, it should be possible to practice most of the events of the program at once, without interference with one another. If floor space is not adequate, or if standard equipment, such as the bars or rings, is so placed that it is not possible to practice on certain pieces of apparatus at the same time that others are in use, the practice sessions will necessarily have to be arranged so that the largest number of events may be practiced together.

Equipment may be divided into two classifications—that which may be purchased, and is standard equipment, such as rings, mats, horizontal bar, trapeze, juggling properties, etc.; and that which can be made,

such as pyramid equipment, tight and slack wire equipment, ladders, etc. Through experience, we have found what we consider the best equipment for each event in the program as given. We are listing each item of equipment, with a brief but thorough explanation of the placement, numbers used, etc., of each.

*Flying rings*—Two sets of two rings, each, nine inches in diameter; the length of the ropes from the ceiling, at least fifteen feet, placed shoulder width apart, and in such a manner that they can easily be pulled up out of the way. The ropes should have the standard hook on the end, so that the rings may be removed if necessary, and also to permit the attachment of the trapeze.

*Trapeze*—One trapeze bar, twenty-six inches long, fastened to two straps made of heavy canvas, folded four times and sewed; finished dimensions about six feet long and three inches wide. These straps to be fastened to bar in such a manner that no metal is exposed. Eyes in upper end of straps to fasten onto hooks in ring ropes.

*Mats*—A sufficient number of mats should be available so that the maximum number of events may be practiced at one time, and by proper placement many injuries may be prevented. Good practical sizes for mats are,  $5' \times 15'$ ,  $5' \times 12'$  and  $5' \times 8'$ . They should be equipped with changeable covers which may be made as the diagram below. Mat cover

The covers are made to envelop the mats completely. To facilitate placement on the mats, they should be made to lace on the bottom side and down

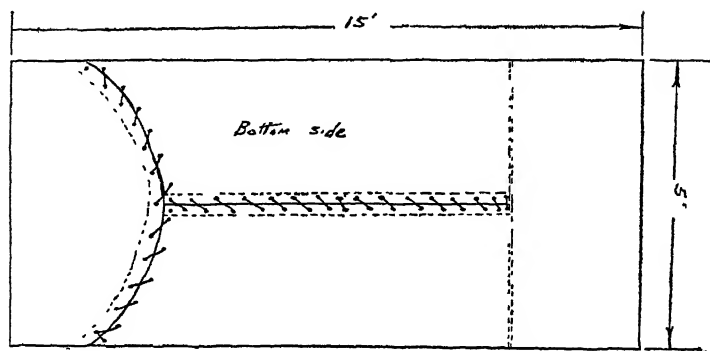


Diagram for making mat cover

the center, as shown in the diagram. In the making of mat covers, the possibility of considerable shrinkage must be given consideration. The eyelets for lacing must be doubly reenforced.

It is suggested that mats be used under the flying rings, trapeze, tight and slack wire, horizontal bar; for landing, in ladder walking and pyramid building, and for tumbling and juggling; in fact in all places where they may provide protection from a fall of any kind.

*Juggling and balancing material*—Most of this material must be purchased, and there should be enough so that a number of boys can practice at the same time. Four boys should have: twelve tennis balls or sponge rubber balls; four small balls (hand or golf balls); one croquet ball; six juggling clubs or axes; twelve enameled plates, eight to ten inches in diameter; three hoops; two balancing poles (one at least ten feet long and another eight feet long, with a concave end for the croquet ball trick); paper cones; ladder; shotgun

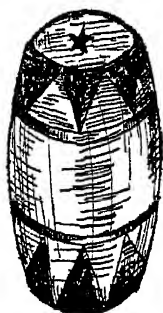
or rifle; together with the special equipment for the entries described in the chapter on "Juggling and Balancing."

*Chairs*—These should be made out of very strong wood, such as spruce, and all joints should be mortised, glued, and screwed tight to insure absolute rigidity. (See illustration for details of construction.)

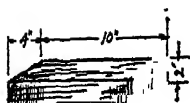
*Balancing blocks*—These are made from a selected full size pine 2"  $\times$  4", cut into ten inch lengths and painted contrasting colors. The bottom of each block should be flat, or slightly concave, to prevent its turning when being stacked for the hand stand stunts. The top edges should be sanded smooth to protect the hands. Bottoms may be painted black so that they may be readily distinguished from top. (See illustration.)

*Balancing ladder*—Ladders may be made six, eight, ten, twelve and fourteen feet in height. A very light but strong wood should be used in the construction of these ladders. It should be free from all knots or defects of any kind. The taller ladders should be made wider, by at least two inches, than the dimensions given. (See illustration.)

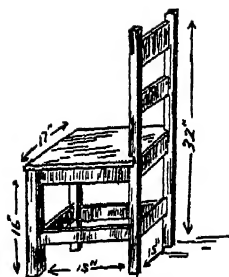
*Break down ladder*—This ladder is constructed in the same manner as the ladders above. However, the rungs of the ladder are only glued to one upright or side. The ladder is held together by the top and bottom rungs extending on through the opposite side and by nails or wooden pegs placed through holes drilled through the side and rungs. These are pulled out with the help of an assistant when the performer desires. This leaves him balanced on a single side, standing



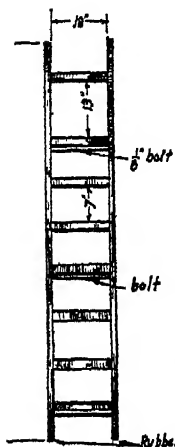
Hand Balancing  
Barrel



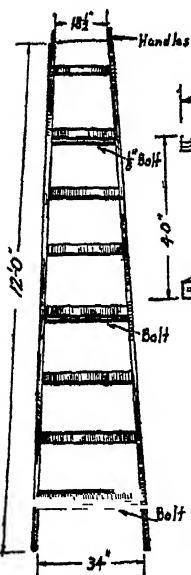
Balancing Block



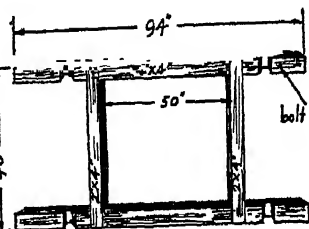
Hand Balancing  
Chair



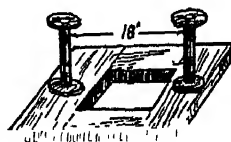
Balancing Ladder



Roman Ladder



Roman Ladder Base



Hand Stand Pedestal



Safety Belt

on a square wooden peg, ten inches long, that is placed through the upright, four feet from the top. This forms a "pogo" stick and must be balanced by grasping the top of the stick with the hands and jumping.

*Barrels for balancing*—Use small nail barrels painted in contrasting colors. A small pole should be placed inside the barrel, from one end to the other, to strengthen ends. (See illustration.)

*Revolving ladder*—This ladder is constructed to revolve on a horizontal bar. It should be placed so that when revolving it will be at least five feet off the floor. The ladder should be made from 2"  $\times$  4" pieces; 12 to 14 feet in length, and measure 18 inches in width on the inside. The ladder should be constructed from hard wood, such as oak. The sides of the ladder should be reinforced at the center with strips of thin iron plate, three feet in length, securely bolted to both sides of each side piece. Through the center of this, a hole is made, through which the bar is passed and on which the ladder revolves.

Three rungs should be placed on each end, 18 inches apart. An iron carriage bolt should be used on either side of the center to strengthen the rungs. It should be placed by third rung on both ends of ladder. (See diagram of balancing ladders, page 160; also Chapter 19, Page 251.)

*Pyramids*—These require one set of Roman ladders, four strong chairs, and mats and stages for the large pyramids. Roman ladders may be made as illustrated. (See page 280 for diagram.) The very best of oak wood should be used in constructing the Roman

ladders, because they are expected to bear the weight of two to a dozen boys. The base may be made of a lighter wood.

*Head balancing pad*—Cut a length of small rubber hose long enough so that when tied in a circle it will fit the head. Cover both sides with padded cloth, and sew firmly.

*Hand balancing pedestal*—The base for the pedestal may be made from 2"  $\times$  4" pieces. Use 1" pipe, with floor flanges screwed on each end, one to fasten the pedestal to the base and the other to grip in the hand balance. The top flange should be covered with leather to protect the hands. (See diagram, page 160.)

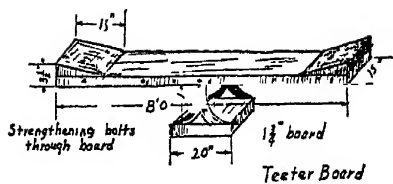
*Safety belt*—This should be made from leather or canvas folded in several thicknesses and sewed. Ropes are attached to the sides of the belt, by means of a swivel, and attached, through pulleys, to the ceiling, or held by the hands. (See illustration.)

*Acrobatic stairs*—The stairs should be made from light wood, such as pine, and all corners should be sandpapered smooth to protect the hands. Follow the dimensions as given in the illustration, very carefully. The rise or step should not be more than four inches high.

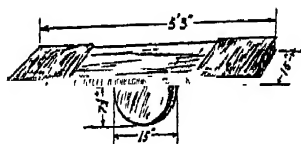
*Teeter board*—The teeter board can be made in various lengths, depending upon the desired use and the weight of the tumblers who are to work on it. Practical dimensions for the board are given in the illustration. Extreme care should be exercised in using this piece of apparatus. Each step in its use should be mastered thoroughly. Always use the safety belt in teaching the



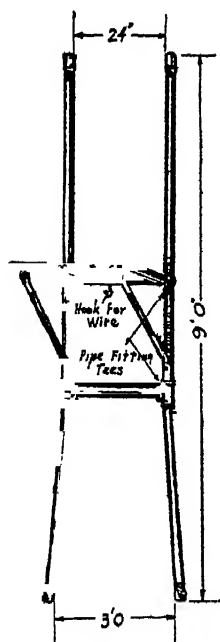
Aerobic Stairs



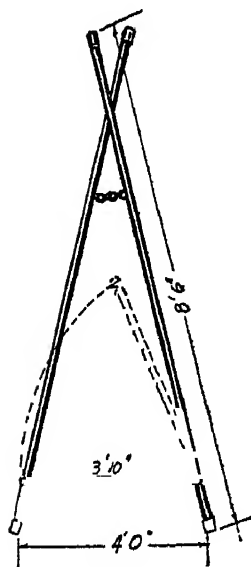
Teeter Board



Teeter Board



Tight Wire Standard



Slack Wire Standard



liftaways, and continue to use it until absolute timing is reached by the pupil for each stunt. The instructor should continually bear in mind that it is an impossibility to be too careful in the teaching of all tumbling and apparatus work.

*Small teeter board*—This can be made to teeter as shown in the illustration, or placed on a swinging fulcrum, as shown in the illustration for the large teeter board. If made as in its own illustration, the rockers should be securely fastened to the board by four iron braces bent at right angles, and screwed to both the rockers and the under side of the top.

*Slack wire*—The standards should be made from  $1\frac{1}{4}$ " pipe, as shown in the illustration. The wire should measure twenty-two feet, and the center of the wire should be at the height of the walker's hips, when he is standing on the floor beside the wire, with the wire stretched downward in the hand. This will make the standards about twenty feet apart. Use two pulley blocks on one standard for tightening to proper length.

*Tight wire*—The standards for the tight wire may be constructed from  $1\frac{1}{4}$ " piping, as shown in the illustration. All pipe fitting joints should be securely welded. The wire between the standards should measure between twenty-two and twenty-three feet. The remaining length, for securing to the floor, will depend upon the method of fastening the ends. Turn buckles of  $\frac{5}{8}$ " size may be used to tighten the wire to the proper tension.

■

PART II

THE GYMNASTIC CIRCUS PROGRAM

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## CHAPTER XIII

### ORGANIZING A GYMNASTIC PROGRAM

THE educational advantages of organized gymnastics, conducted as extracurricular or intramural activities and as an outgrowth of an extensive physical education program, cannot be too highly praised or encouraged. Every physical education program should attempt to acquaint the school community with its entire program of both curricular and extracurricular activities.

Aside from the usually well organized athletic programs, this may be done in three different ways: by the demonstration program, which is merely a résumé of the class work and requires no additional preparation; by a gymnastic exhibition, which is a specially prepared program of certain activities; or by the display of extracurricular work such as may be given in an all-school vaudeville, pageant, May fête, or a gymnastic circus.

In the first two, the costumes and equipment need to be only those which are used in the regular class work. In the display, the costumes, equipment, and properties, as well as the staging and acting and other details, should be very carefully planned and worked out.

Since we intend dealing primarily with the gymnastic circus, we need concern ourselves only with the programs and events which are either directly or indirectly

connected with it.

The gymnastic circus, which we shall in this chapter refer to as the major program, may be divided into two parts: 1.) the usual events: grand entry, tumbling, flying rings, trapeze, horizontal bar, slack or tight wire, ladder walking, juggling and balancing, pyramid building, and the clown and animal act; 2.) the additional events: dancing, marching, fencing, boxing, wrestling, bicycle riding, rope spinning, combative contests, and relay racing; and the secondary or fill-in events, which are usually short clown acts or skits.

At this time we will limit our discussion to the placing of the different events in the major program, leaving the actual stunts, apparatus, and other such items for later chapters.

It is necessary, in considering the content of any program, to take into account the time, available space, placing of equipment, number of participants in the different acts, rest and change periods for boys in two or more acts, and the sequence of events.

The length of the major program is determined by the number of events and by the speed at which they are run off. It may last from one hour and forty-five minutes to two hours and fifteen minutes. It should contain all of the usual events for which equipment is available, five or six additional events, and enough clown acts to fill in while arranging props, etc., for the other acts. Each event should be carefully planned and timed exactly, so that it will hold the interest of the audience throughout its duration. The content of several events may have to be shortened or lengthened to

fill this need, and also to make the entire program of the proper length.

In the ordinary gymnasium, the space is usually adequate for all of the events named above. The equipment must, of course, be on hand before any event can be built around it. The less equipment to be moved on and off stage between acts, the smoother the performance will be. Therefore, as far as possible, the events should be arranged so that the moving of mats, stages, etc., shall be reduced to a minimum.

The program should always open with a review of all of the participants in the entire circus, and close with an act in which a large number of boys take part. Between the opening and closing, acts should be arranged with regard to number of participants. The number of boys in subsequent acts should vary. An act composed of a small number should be alternated with one or more performers, and vice versa.

In order to allow boys who may be in two or more acts time to rest, so that each may do his best in each act, it is necessary to provide rest periods. It is also necessary to arrange the acts so that change periods are provided for any boys who need to change their costumes or make-up.

In arranging the sequence of the events, the directors should consider the interest which the different acts have been found, through experience, to possess; and should see to it that no two events which are difficult to put across in a successful manner follow one after the other. On the other hand, it would not be wise to place the most complex and difficult acts near the

front of the program, and it is very obvious that they should not be grouped, for reasons already given.

The model program in Chapter Twenty gives an example of a program which was smooth in every detail and contained no lagging moments. In it is given a synopsis for each act, and also the exact time for the act. The details and the time are worked out in the rehearsals of each separate act, which are held previous to the circus dates. During these rehearsals the time of the director should be given to combining the parts of the act so that it will run off as a unit. At the final of these, he informs each participant which act precedes his, so that on the night of the final rehearsal of all acts, he will know when to come on the stage.

It is very important that each act be unified and perfected before the night of this final rehearsal, which is held on the night before the circus, so that the directors may be free at that time to check on entries, exits, property changes, and other details which come between acts.

In order to speed up the program and avoid delays between acts, it is necessary to have a system of signals to announce the beginning of each act and the time for changing props. At the beginning of each act one long bell is sounded, and the entry for that act begins immediately. At the finish of the act two short bells are rung to tell the stage hands to change props. Three short bells may be rung, or a light flashed in the dressing room, as a warning to the performers of the approach of the next act. If spotlights are used, it will also be necessary to have a system of signals with the

man who handles the lights.

Another very important feature of putting on a gymnastic circus, and one which has much to do with the success of the program, is the making sure that the boys who take part do not suffer from stage fright and ruin a good performance on this account. The best way to lessen this possibility is by having the boys appear before the public at various times in short programs, which may or may not be parts of the acts which they are going to put on at the major performance. These may be given at business men's dinners and gatherings of like nature, at school assembly programs, between halves of football or basketball games, and on other occasions where quite a number of people are gathered. In addition to getting the boys used to appearing before the public, such performances will advertise the big show. These short programs are called for by the public in communities where they have become a practice, just as the major performance is looked forward to and talked about from year to year.

After the program for a gymnastic circus is made out, it is the business of the directors to work out the minor details of the acting, which in the long run are the criteria by which the success of their efforts are judged. This has been left for the remaining chapters of the book. Any one presenting a gymnastic circus should make it his aim to have a smooth running program, with the details of the acting worked out as near to perfection as the ability of the performers and the length of the time available for preparation will permit.



## CHAPTER XIV

### DIRECTING PERSONNEL

IN SELECTING the personnel for a gymnastic circus, exceptional care should be exercised in choosing the management. It is necessary, if the affair is to be a success, that a good deal of time be spent in organizing and working out its many details. The actual working personnel should be composed of students selected for the different positions, such as circus manager, assistant clown and character master, advertising manager, etc., with a faculty member acting as advisor in each case.

Since the conducting of a gymnastic circus, within the school, is entirely a school activity, all the actual work and administration, as far as possible, should be carried on by students. The students selected to fill the various positions of the gymnastic circus personnel should be of good scholastic standing, because of the demand that will be made on their time. They should be students who will coöperate in every respect with the circus management and their instructors. The faculty personnel should act only in the position of advisors to the students who assume the various responsibilities. The duties of the different members of the personnel will now be considered.

## FACULTY DIRECTOR AND ASSISTANT

The responsibility for the success or the failure of the whole program rests upon the director and his assistant. They should make a thorough study of all details of the organization, from the setting up of the simplest props for a minor act, such as might be used in a clown stunt, to the placing of the more complicated props, which might be necessary for tumbling and aerial work.

As much responsibility as possible for the different types of the organization should be assumed by the other members of the personnel, in order that the greatest amount of the directors' time may be used in the coaching of the activities, although each one is at all times directly responsible to the directors.

## STUDENT MANAGER AND ASSISTANT

The students selected to act as circus manager and assistant should be the type of boys who are willing to devote considerable time to their task. It is not necessary that they be performers in any activity; in fact in most cases it may be better if they have no other interest than management. They should be permitted to become thoroughly acquainted with all the plans and details that the faculty directors have in mind, and should have a complete knowledge of all the events and props necessary.

They should make it their duty to be continually on the alert to offer suggestions in regard to making and

keeping in repair all equipment, and in regard to all details of the general organization. On the night of the performance they should have complete charge of the program, supervising the stage hands, if necessary, regarding the placing of all props. It is their duty to see that all stage bells are rung on time and that every act moves with accuracy and precision.

#### FACULTY CLOWN MANAGER

The faculty advisor chosen to fill this position should if possible be someone with a keen sense of humor, who is a good imitator, with the ability of imparting the spirit of foolishness to the intended clowns. A very funny clown act may be utterly ruined by poor presentation, and some of the simplest stunts made to go across with a punch if the actor is thoroughly trained in the spirit of his act. In practicing clown stunts, the participants should act out the simplest motions, no matter how foolish it may seem to them. The little actions perfected make the difference between a poor clown act and a good one.

#### STUDENT CLOWN AND CHARACTER MASTER

The student selected for this position should be picked from the clown performers and should be the best available clown. He need not be the best from the point of drawing laughter from the audience, but he should be the type who will be able to lead and direct the other clowns in all their stunts, and he should be resourceful enough to bolster up an act if at any time

it begins to lag. It is also very essential that he be a clever tumbler. He is responsible to his advisor for clown equipment and should be coached by him in the art of character make-up.

### FACULTY ART DIRECTOR

The head of the art department or a teacher in this department should be secured, if possible, for this position. The making of posters and signs is a very important phase of advertising and should be directed by the best talent available.

### STUDENT ART DIRECTOR

The student art director should be selected because of his ability and interest in a project of this kind, and, if possible, should be given school credit for the work done. It should also be his duty to enlist the interest and help of other students in the necessary art work required for proper advertising and stage design.

### FACULTY TICKET SALES AND ADVERTISING MANAGER

The faculty member who is responsible for the publicity of school activities should be given this position. In order to give proper emphasis to the advertising, he should thoroughly acquaint himself with all events of the circus by frequent visits to the various practice periods. If he does this, he will be able to write intel-

ligent as well as interesting articles at various times during the school year. His efforts should culminate in an extensive two-week advertising campaign immediately before the circus. See page 196 for ticket sales.

### STUDENT ADVERTISING MANAGER

The student selected for this position should be chosen because of his interest in this type of work. He may be a member of the editorial staff of the school paper or annual. It should be his duty to keep the school population informed of the circus activities.

### FACULTY MANAGER OF CONCESSIONS

A circus would not be complete without peanuts, popcorn, pink lemonade, pop, Eskimo pies, toy balloons, squawkers, etc. A surprising amount of these things will be sold, if the buying and sales force is handled through some club organization of the school under the direction of the faculty member who is the club's sponsor. The proceeds derived from the sales might be divided between the club and the general circus fund.

### STUDENT MANAGER OF CONCESSIONS

The student chosen to assist the faculty concession manager, in sales management, should be an officer of the club who takes over the responsibility of selling on the night of the circus. His particular duties will be to secure and assign "sellers" throughout the audience,

and to see that the giving out and checking in of money and supplies is handled advantageously and correctly.

### FACULTY DIRECTOR OF BAND

The director of the band should be the faculty member in charge of the school music. No circus would be complete without its bands, for both the big show and the parade. The best of music should be played where the program calls for it, and many of the acts may have special music. This will necessitate some practice with the band for each special act.

### STUDENT CLOWN BAND DIRECTOR

The student selected for this position should be somewhat of a comedian. It is not necessary that he be able to play. However, the clown band will be more successful if all its members are able to play their instruments well. In schools where the regular band might be handicapped if a dozen or more of its members dropped out to form the clown band, an arrangement can be made for the clown band, when not a feature of the program, to sit with the regular band. In a junior-senior high school, the clown band might be selected from the junior high school band, in this way maintaining at all times the proper balance of the high school band.

### STUDENT STAGE AND PROPERTY MANAGER

The student selected for the position of stage and property manager should be a boy of a mechanical or

constructive turn of mind. In conducting a gymnastic circus it is necessary to construct a great many props, and a considerable amount of money can be saved if all the apparatus which is not considered standard and all necessary props are made. The student stage and property manager should consult with the student circus manager regarding the construction of all necessary properties. In coöperation with their assistants, they may be able to build many of the needed props under the direct supervision of the circus director or manual arts department.

The stage and property manager is directly responsible to the student circus manager and assistant on the night of the performance for the placement of all props, other than those considered as personal props. For these, the individuals in each act are held responsible.

The student circus manager should supply the property manager with floor diagrams, giving the exact placement of all props for each act. These should be carefully studied by the property manager. He should then assign to his aids definite tasks in placing and removing the properties for each act. It is advisable to select as stage hands a sufficient number of boys who will be in no other manner connected with the performance. School "letter men" might be selected. As a general rule they will take their responsibility seriously and perform their parts well. It is suggested that they dress alike, wearing, if possible, school sweaters with the school letter and numerals.

## RING MASTER

The wise choice of the ring master, in connection with the staging of the burlesque parts of the circus program, is evident when one realizes that the success of this act rests almost entirely with his handling of the situation during the actual performances. In the first place the boy chosen should be large in physique. Other qualifications are also necessary. He should have a good voice, because during the animal act it is necessary that considerable "announcing" be done. The quality of natural showmanship and stage presence would be admirable characteristics for him to possess. He should be possessed also of an excellent memory and ability to acquire his lines and to give them back to the audience in a convincing manner.

## STUDENT PHOTOGRAPHER

The boy chosen should have had considerable experience in the taking and developing of pictures. These pictures should be used for advertising purposes, and some of the most interesting ones should be used in featuring circus activities in the school year book.



## CHAPTER XV

### PARTICIPANTS

#### NUMBER AND REQUIRED SKILL

A GYMNASTIC program or circus may contain any number of boys from twenty-five to five hundred. In writing about participants we shall speak for an average number of two hundred fifty boys, and adjustments can be made accordingly.

The group about which the program is built, usually numbers about one fifth of the total group, or, in this case, fifty boys. For the most part, this group is built from the tumbling teams, which should always be separated into two divisions, the beginners and the advanced performers.

All the performers should be able to tumble with a fair degree of skill, because the tumbling act is the one which can be used as a measure by which to judge a boy's balance, strength, poise, etc. The boys who are the best tumblers are in the most cases apt to be the most successful performers in other events.

#### SELECTION

When selecting boys from this group for other events, it is best to base the selection on natural ability and interests. Occasionally it will be necessary to help

a boy choose his event, and in all such cases the diplomacy of the instructor should guide the boy's efforts and interests to the event in which he shows the most possibilities.

The beginners should be kept at tumbling until they have acquired an accurate sense of balance and muscular coördination. They may then be given tryouts in the events which interest them. They will by this time have learned, by observation, a great deal about the other events, and when permitted to start on some special work, they will have formed some idea as to procedure and practice.

This fact does not, however, eliminate the instructor's responsibility in the matter of explaining each new part in detail, and this explanation must be given not only at the beginning of each new step, but constantly throughout the training period.

### PHYSICAL CONDITION NECESSARY

Boys doing any type of gymnastic work must keep in the best of physical condition, and must have a clear mind in order to do their best at all times. The rate of development is in a large degree due to the kind of training boys do outside of their regular practice periods; and the better they observe the rules of healthful living, the better performers they will become as the result. They must also be willing to exercise a great deal of patience and to spend some time in practice on their events other than the assigned periods for the practice sessions.

## DISTRIBUTION OF INTERESTS

There are a number of events in a program of this kind in which it is necessary to limit the number of participants with regard to the type of equipment to be used. This has proved true in teaching such events as juggling and balancing, wire walking and ladder balancing. Some limitation in numbers must also be made when teaching various exercises on heavy apparatus. However, this difficulty may be overcome by increasing equipment, if it is deemed advisable. On the other hand a great many boys may be kept active by increasing the kinds of equipment to be used, rather than by increasing the amount available in certain types. The increase in kinds of equipment seems the wiser course. For this reason the authors have included the various body balancing and juggling exercises, in order that the activity program may be enlarged.

## EARLY SELECTION NECESSARY

Since it requires several months of preparation in organization and practice to stage a gymnastic circus of merit, successfully, the participants for the various events should be selected at an early date. As previously mentioned, the boys selected for the special events, such as juggling and balancing, wire walking, ladder walking, horizontal bar, flying rings, the trapeze, etc., should be selected for their natural ability and interest in the activity. The selection of the par-

ticipants for special apparatus should be limited to from four to eight boys, depending upon the choice of the equipment. Hand balancing, tumbling and stunts may contain larger groups, because the apparatus used is simple and the supervision easier.

### PHYSIOLOGICAL AND EDUCATIONAL OUTCOME

Boys who choose activities upon swinging types of apparatus should also be encouraged to participate in other forms of activity, such as tumbling, or in games and sports of the school's intramural program, in order that a symmetrical and coördinated physical development may result. In many instances it might not be educationally sound to permit the boy of the early years in the junior high school to devote as much time to exercises on heavy apparatus as the boy in the senior high school, and a reverse reasoning may also be justified. Many physical educators are beginning to favor the junior high school as an exploration period, where the boy may be exposed to a great number of activities. There is, however, the possibility of carrying this plan to such an extreme that none of the activities will have time to produce effective results.

To sum the matter up, neither the junior nor senior high school should attempt to overtrain a boy in any one activity to the exclusion of all others, regardless whether it be a game, sport or gymnastic event. The high school should not be used as training quarters to develop physical specialists. This does not imply that a

boy should not attempt to excel in any particular activity, but means that he shall be kept so busy and interested with a number of activities, during his high school years, that overspecialization, as we see it to-day, shall not occur. In the final analysis, the results are in the hands of the teachers of physical education. It is their duty to discountenance a procedure of instruction, at this age, which may result in overspecialization in any particular activity or in specific overdevelopment of the body.

The boys who are interested in and select types of activity such as juggling and balancing, which have a tendency to overdevelop the finer coördinations, should be encouraged to choose and participate in other forms of extracurricular physical activity, which will provide a more complete body development, as well as offer relaxation from their specialty. The fact is also evident that many activities contained in this volume fall short in regard to the carry-over value they provide for the boys who pursue them. Many boys, however, take a keen interest and delight in the learning of individual stunts. Skills that are vitalizing and valuable in the lives of students, at the time they are taught, are justifiable, regardless of their apparent future interest and value. The physical education program should provide a gamut of activities, and the educational advantages and physiological results to be gained by the pupils, in the end, will depend upon the wise direction of the teacher in having the pupil engage in not only one type of activity, but in many.

## SELECTION FOR MINOR PARTS

The participants for the other activities, such as marches, gymnastic dances, physical education exhibitions, pyramids, etc., may be selected from the physical education sections, and may receive a great deal of their instruction during the regular physical education periods. Marching, gymnastic dancing and class exhibitions in physical education should contain boys as near one size and ability as possible. The pyramids should be built by the most capable boys.

The clowns and the boys who take the parts of animal characters and the animals' trainers should be selected at random for their interest in the work and for their ability to think up little ideas of their own, which, after approval by the director, may be made into a valuable part of the farce of the circus. The clown band should be made up, with the possible exception of the leader, of members of the regular high school band, and should be capable of playing good music as well as bad, so that when an act is on which requires good music they will be able to deliver. Each of the participants, in addition to being responsible for all apparatus and properties which are used in his event, is responsible for his own personal properties, such as uniforms, special make-up, etc., and should have a locker in which to keep these things at all times, to prevent loss.

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## CHAPTER XVI

### PRACTICE SESSIONS

#### ORGANIZATION

ORGANIZATION of practice periods must be very carefully worked out, in order to get in all the time necessary in preparation for a worth while gymnastic circus. All practice periods must be so organized that every part is carefully supervised. The problem of discipline may be eliminated by the selection of boys who are interested in an event, and by forming the right size of groups in each. In this way every boy will be kept busy all the time. This arrangement permits the instructor to perfect the acts by passing from one group to another, lending a hand wherever difficulty is seen. It has been found through experience that any three of the following events may be practiced well together: Tight Wire, Juggling and Balancing, Ladder Walking, Hand Balancing, Horizontal Bar, and Stunts. It is possible for one instructor to handle efficiently any three of the above groups, on an ordinary-sized floor, since these acts are limited to groups of from three to eight boys each. The horizontal bar may be practiced successfully with the trapeze and the flying rings, depending upon the placement of this apparatus. Tumbling acts and special acts, such as a march or gymnastic dance, or a short physical educa-

tion exhibition, usually contain larger groups and should be practiced separately in order that attention may be given to each individually.

### PRACTICE SCHEDULE NECESSARY

A definite practice program must be laid out for every event, and each part must be concentrated on by each group in order that something definite may be accomplished at each practice session. The instructor should keep before the mind of the pupil that the simple things well done bring greater self-satisfaction and are more interesting to the spectator than the difficult exercises poorly executed. Special care must be observed so that one type of practice will not interfere with another. Juggling and balancing must be far enough from other events so that flying balls, clubs, etc., will not disturb the attention of the other workers and cause accidents. Onlookers, other than newspaper men, should be barred from all practice sessions.

### CARE OF EQUIPMENT

Rules regarding the care and use of all apparatus must be worked out in detail. The boys, for instance, who use the tight wire, should be responsible for putting it up and taking it down, that it may be placed exactly the same, each time used. They should, also, be the only ones to use it. Every piece of equipment should be tested each time before it is used, and the method of testing should be the first lesson taught to



beginners. The slogan for all apparatus work should be "Safety First."

### A SAFE PROGRAM

Each time a new exercise is being introduced, it should be carefully explained, and, if possible, demonstrated. It should then be attempted by the boys, in order that the instructor may see that it is being executed correctly, before any work toward perfecting it is done. Care should be taken that ample protection is afforded by the placement of mats and the use of the safety belt, for even the most skilled performers, because a possible broken arm or leg would mean not only the loss of a performer but possible criticism and loss of local community support. The instructor in charge can never caution too much; and, even though his patience seems taxed to the limit, because of the oft-repeated admonitions to be careful, he should never lose his self-possession. Teach safety first, and expect to repeat and repeat.

### PRACTICE PERIODS

If possible, all practice sessions should be held at times designated for extracurricular activities during school hours. This plan will tend to create a more agreeable sentiment between the home and the school, especially in the case of the parents of the younger participants. Of course the more highly specialized acts require more time; but, since they deal with a smaller number of boys, the problem is not great.

## CHAPTER XVII

### PROGRAM ADVERTISING

ADVERTISING is a very essential element in the conducting of a successful gymnastic circus program. Under no circumstances should it be postponed until a few weeks before the actual time of presentation. A great deal of very effectual advertising may be done months ahead, without any cost. This may be accomplished by the early construction of props and equipment. The psychological effect is apparent. Questions will be asked by scores of boys about what is being made and for what purpose. Invariably questions will be asked concerning the date of the circus, and surprise will be manifested regarding the construction of props and equipment so early in the year. It might also be added that not only is this start the very best advertising, but it is a necessity if a performance better than second rate is to be produced.

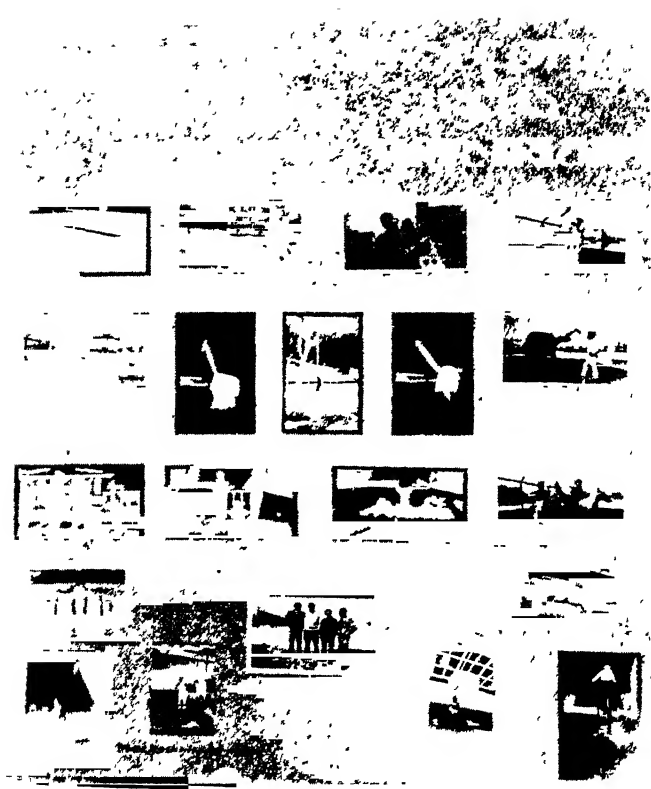
Furthermore if a gymnastic program is styled a "gymnastic circus," and advertised as such, the publicity appeal will be greater than if otherwise referred to. Let us now consider some effectual advertising methods in the order of value.

#### NEWSPAPERS

Publicity through the means of the local papers

should always form a large part of the advertising campaign. The directors should early enlist the cooperation of the newspaper men. It is a good idea to invite them to attend the practice periods, with a view of acquainting them with the different extracurricular activities that are being carried on in the physical education department. Much of the advertising will be obtained through short stories which should appear from time to time, giving space to narration and description of the various parts which will form the whole of the completed program. The students making up the personnel of these acts should be given some publicity, collectively and individually. If the papers are made to understand that some paid advertising is going to be given their paper a few weeks in advance of the circus, they will be more willing to give space for publicity through short stories.

These stories afford the physical education department a splendid opportunity to bring before the public the things that are being taught through the department, in the regular class room work and through its extracurricular activities. They also afford an opportunity, where the more specialized types of events are written about, for the directors to explain in some detail the precautions that are employed to prevent accident. This information may be essential to eliminate any doubt which may arise in the minds of some as to the advisability of many of the events, and the newspaper affords a legitimate medium of getting this sort of information before the school patrons.



Advertising poster



## THE SCHOOL NEWSPAPER

Since the school paper is an expression of all school activities, the directors should see that articles and advertising about the circus occupy a due amount of space. The writing of these articles should be assigned to a member of the staff whose duty it is to keep the student body informed concerning all its intensive and extensive physical activities. The content of each article should be brought to the directors for their approval as to content and manner of presentation.

## POSTERS

Posters are a very good form of advertising, because of the variety of methods which may be employed and the nominal cost in comparison to their advertising value. Some arrangement may be arrived at with the head of the art department, so that, in planning the course of study, a certain amount of the time which is always devoted to the making of posters, as a class project, will be given over to the making of posters for the gymnastic circus. Since the possibilities in poster making are unlimited, a very effectual correlation of the two departments, art and physical education, may be arrived at. Some of the more advanced students might, as a special project, make posters suitable, in size and artistic value, to be placed in some of the clubs, tea rooms, and sweet shops of the community.

The less effective and artistic posters should be used for advertising about the various school buildings of the community.

Several hundred bold type posters, the exact number depending upon the size of the city, should be printed. These posters should emphasize all the necessary information and give special mention of some of the attractions, such as: the number of participants, the types of work to be seen, the number of clowns, the animals, bands, and the fun, thrills, laughs, etc., to be had. All advertising should center around a central idea or slogan, such as, "The Biggest Event of the Year," "Bigger and Better," "Bigger—Better—Best," etc.

A very attractive poster is made by taking small snapshots of the student circus personnel, of various animals, and of different performers, such as tight wire walkers, jugglers, ladder balancers, tumblers, etc., in action, and pasting these on a large cardboard. Names and clever sayings should be written under each picture. Permission should be secured from some merchant of the community who has a store in a prominent place to display this poster in his window a few days previous to the performance. Attention may be called to the poster by placing in the window an electric fan, to which are tied small rubber balloons of various colors. When the fan operates they will bob about. This poster may later be framed and hung in the gymnasium halls or office as a future incentive.

#### AUTOMOBILE ADVERTISING

Large signs with the word "circus" and the date, time, and one other piece of information—such as the

number of the participants, or one feature of the circus, such as the clown band—all of which can be read at a glance, should be placed on a number of cars and trucks which do a good deal of traveling in town and about the community.

### AERIAL ADVERTISING

A very novel and a possible project method of advertising may be accomplished by sending aloft, by means of kites, a large sign on which is printed the event with date of presentation. The kites used for this project should be of the tailless type. Three five-foot or six-foot kites will hold aloft a sign ten feet by twelve feet in size, in a moderate breeze. If paper is used for the covering, it should be of heavy weight.

The kites should be sent up at distances of one hundred to one hundred fifty feet apart, depending upon the stiffness of the breeze, and all attached to a central cord, which in turn is attached to one end of the sign in such a manner that the sign will spread out smoothly in the breeze. To insure perfect flying and landing of the kites, heavy cord should be used, because of the strong pull that will be exerted by both kites and sign.

### VISITING ELEMENTARY SCHOOLS

A very effectual means of advertising may be made by making a visit to the elementary schools of the city, with the circus clown band, two or three clowns who are good tumblers, and at least one of the circus ani-



mals. The directors should consult the supervisor of schools in regard to the time most suitable for such visits. This form of advertising should be employed the week previous to the circus. Visitations of this sort are also advisable from the educational viewpoint of enlisting the elementary school pupils who are immediate prospects for the junior high school. It will aid in molding the beginnings of the social adjustments which must take place at the time the junior high school is entered. It is the opinion of some experts in education that much of the mortality of the first term in the new situation is traceable to the failure of the school to properly adjust and introduce the child socially, in his new school life.

Activities of the junior high school, such as the gymnastic circus, track meets of the grades conducted on the high school athletic field with junior high school pupils helping to officiate, and the club or school visitation days where prospective pupils visit the junior high school, all are excellent ways of preparing the desired attitude toward a new school environment of a more complex nature in the future.

### SHORT ACTS

Parts of an act may be given at almost any occasion where a group of people are gathered—such as assemblies, business men's clubs, etc.—and in this manner the idea that something is coming will be kept before the public. At the business men's dinner, or other gathering of like nature, a short talk, by a member of

the personnel, and parts of a juggling or tumbling act may be presented. At larger gatherings—such as an assembly, or between halves of basketball games—tumbling, ladder walking, pyramid building, or a juggling and balancing act may be given, and an appropriate sign may be placed or carried about the room to inform the audience that more is to be seen at the big performance later.

### STREET PARADE

As a climax to the advertising for a gymnastic circus, a street parade cannot be excelled. However, all the plans and details, including the individuals and groups which are to make up the line of march, etc., should be thoroughly organized.

The parade should include all the circus animals, the principal performers dressed in their costumes, the high school band, a clown band, and a number of clowns, several of whom are coached for the occasion. The parade may be made much more realistic if two or three real horses can be secured to lead the line of march. The boys selected to ride the horses should be good riders and well able to handle them. If possible, they should be clothed in a uniform dress.

It will add dignity to the line of march if it is led by the high school band dressed in their band uniforms. None of the main performers should be required to walk. Business men of the community will always be willing to coöperate by furnishing cars and trucks in which they may ride.

The line of march may be augmented by clowns on bicycles and in open cars. All cars should carry signs advertising the circus, and a number of clowns should carry placards with catchy bits of advertising. If the ticket sellers are on the job during the parade, a good many tickets will be sold to people who otherwise would not purchase them.

In choosing the time of day for the parade, and the routing of the line of march, the city traffic director should be consulted. If possible, the late afternoon should be selected, because this is the time of day when the greatest number of people are on the streets. When the parade is conducted in the late afternoon, most of the characters may be made up as they are to appear in the evening performance. Then, in the evening, a little retouching will renew their make-up. This results in a considerable saving of time for the directors.

Noises during the parade should be employed in a discreet manner. Rowdyism should never be permitted. Conduct the parade in a snappy, business-like way.

### PROJECTION SLIDES

At the theater, slides, giving the date, time, and some of the outstanding features of the circus, may be exhibited.

### ADVANCE TICKET SALES

The purpose of the advance ticket sales is to get the coming circus before as many people as possible.

It should be handled by some one who is willing and has sufficient time to keep his sales force on the move and to check receipts carefully. It should be started about one week before the circus, and should be handled by well organized student groups, by teachers in home rooms, or by performers who are willing to sell tickets.

### OTHER METHODS OF ADVERTISING

Different dairies may be induced to use milk bottle caps carrying some such slogan as, "High School Circus Athletes Train on Milk," and giving date of the circus along with the name of the dairy. Stickers for binding packages at various stores may also be used in this way. Caps and stickers are to be paid for from the circus fund.

## CHAPTER XVIII

### BURLESQUE AND CLOWN STUNTS

THE extent of participation in the program should be used as one criterion for judging the merits and success of a gymnastic circus. The most outstanding method of increasing participation in the program, aside from the regular gymnastic activities used, and as outlined in Part One of this volume, is achieved by the introduction of clown acts and skits, done for the most part in pantomime. In this chapter will be found material of a very practical nature. Each clown act, as herein described, has been used as a successful part of a gymnastic circus, and the clown properties needed are fully described and illustrated where necessary.

The writers are aware of the limitations of this chapter in dealing with the great mass of clowning and burlesque material that might be collected. Due, however, to the fact that this material still remains in scattered form, the contents of this chapter should prove of very practical value in aiding teachers of physical education to conduct successfully the burlesque parts of a gymnastic program.

The properties that are to be constructed can be made, under the direction of the instructor, by the gymnastic or circus manager and his assistant, with the help of some of the more mechanically minded boys about the school; or under the direct supervision of the man-

ual arts department of the school. Some of the wigs, masks, etc., may be made under the direction of the home economics and art teachers. Some of the uniforms and coats may be sewed at the homes of the various boys that need them. Most mothers are willing to help in this way if approached in the right manner.

### GRAND ENTRY AND PARADE

The grand entry is a very important part of every gymnastic circus program. It is intended to present to the audience the entire circus troupe before the actual program begins. It should be conducted in such a manner that all participants in their various costumes and make-up, the animals, and any other event and novelty which the circus contains, are paraded before the entire audience. Very careful organization should be worked out with regard to available waiting and dressing rooms for the participants. Seating space should be provided off stage, on the main floor, for the large group of boys who form the pyramids, and who are to make their appearance at the end of the program. Immediately at the end of the grand entry and parade, all the participants should go at once to their assigned places in order that there may be no delay in the beginning of the actual program.

### ANIMAL ACT

The animal act, being the principal burlesque part of the gymnastic circus, should be given with a good deal

of ceremony, and should be kept moving by the ringmaster. This act should provide the audience with an opportunity to relax from the more technical ones. It may come shortly after the intermission period, and should not be too long.

The boys who are taking the parts of the animals should practice as faithfully as any other performers in the circus, so that their movements will be as nearly like those of the original animals as possible. The trainers, who should be dressed in appropriate costumes, should handle their charges often enough before the circus so they know what their peculiarities are; and they should be encouraged to figure out some special stunts for their respective animals to do, such as the ostrich's picking a cap from the floor, etc. The movable tails of all animals, the mechanical beak of the ostrich, and the collapsible neck of the Wild Wimpus are the things that make the animal act funny, if they are properly used.

A suggestive animal act which may be used is now given. Another is given in the model program, Chapter XX.

### PROGRAM

The animal act commences with a parade around the arena. Then the animals form a line, facing the audience if possible. From this position the ringmaster introduces each animal, with clever and appropriate phrases. They are then commanded by him to sit and to lie down. After arising, each animal in turn walks

over its trainer. A horse race is now started by one of the clowns, with a pistol or shotgun, the course being three laps of the arena. On the last lap, a mix-up occurs, during which, the donkey—which got off to a bad start and ran backward all the way—passes the group and wins the race. Any individual stunt which the trainers have taught their animals, is done next, after which they walk in turn over the teeter board and out of the arena to their quarters.

This event must be practiced several times, so that the ringmaster and all of the participants will work together. The act should be executed with an air of grandeur, rather than with an air of carelessness, as may be the case with an act of this kind.

Other stunts, as follows, may be substituted for parts of the act. A mix-up of the animals may occur, in which all leave their places and come back without the aid of their trainers. This of course should be announced by the ringmaster, who comments at some length on the remarkable intelligence displayed by each animal in being able to execute the order with precision and accuracy. The Charleston or other popular dances may be imitated. Counting tricks by the ponies, or a fake runaway by some animal may be staged. If this is done, each trainer should assume a special vigilance over his charge, as though the very life of the spectators depended on his guidance of the animal safely through the performance, and when the runaway occurs, the elephant, or whatever animal is selected to run away, must charge the spectators and be caught by his trainer on the verge of goring some one.



## ANIMALS

The framework of the animals should be made of a strong, light, straight-grained wood. The animals and the animal acts constitute the principal burlesque of the gymnastic circus, and a good deal of rough treatment must be expected in the handling of them, especially the ones to be used for advertising purposes. Therefore, care should be exercised in their construction, to see that they are firmly nailed and adequately braced. All cross braces and joints of any kind should be firmly held in place by the use of galvanized iron braces. The galvanized iron can be cut in the proper lengths, with holes punched in the proper places, and the pieces can be fastened to the framework with small screws. Either the framework can be covered with small-mesh chicken netting or a net work can be made from No. 14 galvanized wire. The latter method takes more time, but will make a much stronger and more durable animal. Straps may be made from folded burlap or cloth and fastened to the sides of the framework so that the completed animal can be carried with ease and comfort. The outside covering for all animals may be made from burlap or other material, painted in the desired manner to effect the natural color of the animal. The following list is not intended to be a complete list of all animals which it is possible to construct, but the animals described are representative, in design and construction, of others which one may wish to make.

*Elephant*

In constructing this animal, follow previous instructions and the dimensions in the diagram carefully, and the animal will turn out very lifelike. Excelsior or paper may be used to stuff the trunk. The tusks may be made by forming a cone from 22" x 28" sheets of white bristol board. White adhesive tape may be used to hold them in shape. The ears are made by bending wire into the desired shape and covering it with burlap. They may be made to move by extending an attached wire into the framework, to be manipulated by the boy forming the front legs. A tail may be made to move in the same manner. See front piece.

*Giraffe*

This animal also should be constructed according to the specific dimensions and the general instructions given on animals. The head may be made movable by hinging the jaws to the pole forming the neck. The tail may be made to move by extending wire into the framework.

*The Wild Wimpus*

The only thing in this animal which will be found different from the general construction of animals is the neck. It is made in such a manner that it may be moved out and back from the body, the head also being made to move by pulling a cord. The neck should be made from selected light but strong straight-grained wood, hinged together with small bolts.

*The Horse or Mule*

The horse and mule may be readily constructed from the diagram. The head covering may be made from smooth cloth, painted, or better still from leather, which is stronger. Dummy legs are fastened to each side of the covered framework. See front piece.

*The Ostrich*

The framework of this animal or bird is very simple in construction, the neck and head being the only complicated parts. If made according to the diagram, and with a string attachment, the ostrich may be made to open and close its beak, pick up articles, etc. See front piece.

*Monkey Costume*

The face of this animal should be made of a cone-shaped piece of cardboard, covered with cloth, stuffed with cotton, and sewed firmly together. Holes should be cut for the ears and nostrils. The body of the monkey can be made on the order of night clothing, with feet covered. It should be large enough to allow freedom of movement.

*Other Animals*

By following the general body construction, other animals may be designed and built. If a camel is to be constructed, build up the humps and the frame for the neck out of stiff heavy wire.

In schools and summer camps when a circus is staged from year to year, new life may be introduced into the

animal act by the adding of new animals each year. This may be accomplished by adding either a full grown animal, or a baby animal for one of the animals which is already a member of the "big tent."

### CLOWN ACTS—CLOWNING

Clowning in the gymnastic circus is a very important phase of the program, yet it may be overdone and spoil the effect of the entire show.

Most clown work should be done in pantomime, and all movements should be exaggerated. A clown should not try to make himself heard above the noise of the crowd or of the band. A well chosen word or phrase spoken in an interval of silence may be the climax of witticism and the last needed effort to put the circus across. A few original and well coached clowns, who act so that they may be seen by the entire audience, are better than a large group trying to perform an aimless stunt, haphazardly, getting in their own way and hiding from view of the audience any clever prank which they may do extemporaneously or as the result of coaching.

Some of the best characters for clowns are the Tramp, Charlie Chaplin, Policeman, a Lady, a Rube, Kayo, Moon Mullins, a Nigger Boy, and the regular clown characters as seen in any circus. Some clown make-up, etc., will be found later in this chapter.

Generally speaking, the clown should be one of the regular performers of the act, coached for the comedy parts. In a number of the acts, the clown might turn out to be the star performer, casting aside his make-up and furnishing the climax of events for his particular

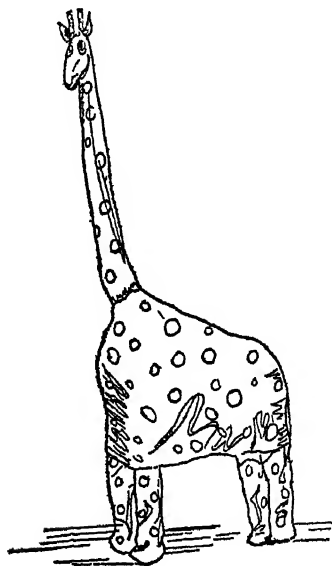
NOTE. ALL JOINTS REINFORCED BY GALVANIZED IRON

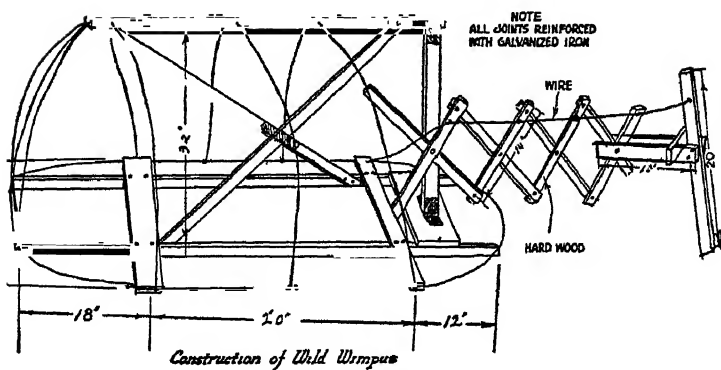
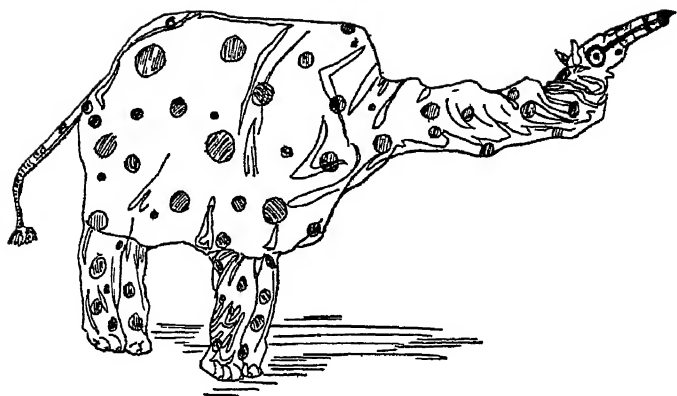
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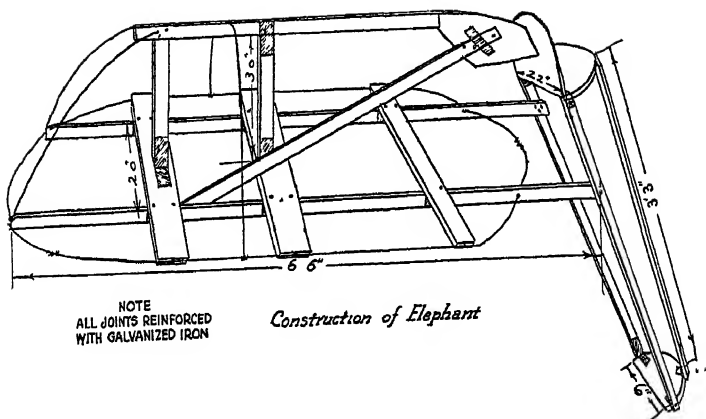
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Construction of Giraffe



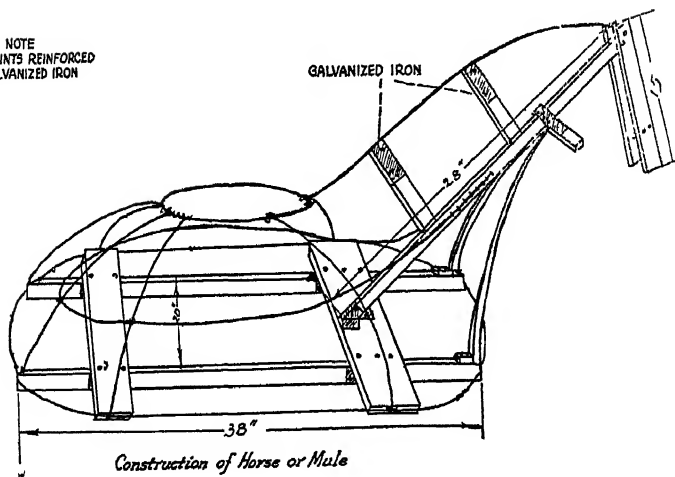




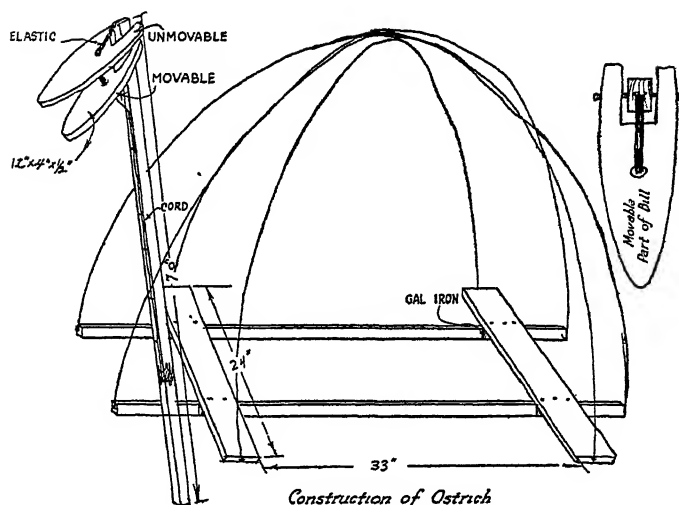
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ALL JOINTS REINFORCED  
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*Construction of Elephant*

NOTE  
ALL JOINTS REINFORCED  
BY GALVANIZED IRON



*Construction of Horse or Mule*



act.

In the aerial work clowning may be used with decided success. The clown for these acts can, if well coached, provoke as much laughter from his audience, by his actions and occasional, "Oh's" and "Ah's," from the floor, while the rest of the troupe are going through their part of the act, as he will when later he climbs to the apparatus himself. A very clever finish for the clown aerial act can be accomplished by the use of the clown release strap for aerial work. See page 229 for construction. Just before the clown finishes his part, he snaps the buckle onto the rings or trapeze, and, with the loop end about his wrist, releases his grasp of the apparatus when at the height of his swing. If executed properly and with exclamations of horror from other clowns who have made their appearance, this stunt is



sure to be a success.

Most of the clowns, however, who are used for fill-in clown stunts during the circus, should be regular characters. That is, they should be clowns throughout the entire performance, so it will not be necessary for a change in make-up. The boy who is to act as clown and character master comes under this rule.

Clowning has its place in a circus, and care should be exercised that it is not overdone. Logical places for clowning are as follows: Every gymnastic circus program should open in as lively a manner as possible. The close of the Grand Entry and Parade is an ideal place for a clown number, and it should be the best clown stunt possible. Suggested clown acts will be found later in this chapter and also in the chapter containing a Model Gymnastic Circus Program. Between this and the intermission there will be times when short clown stunts can and should be given. The type of main acts in this part of the program will suggest the proper time for them. After the intermission it will be well to have the clowns appear again. The act, this time, while it should not occupy as much time as the clown act used as an opener, should be as clever and as well done.

A circus program should not permit of any dull moments. Nevertheless, unless the directors have well coached clowns for fill-in acts, dull times are sure to occur, because of the moving and the setting up of the various props necessary.

Some suggested clown acts follow. We will describe the act as it may be carried out. The equipment and its construction will be found later in this chapter.

## CLOWN FIRE ACT

This act fits in best as an opening feature for the circus, because of the house and other props which are necessary. If it is used here, all props can be in place and this act may begin immediately after the close of the Grand Entry and Parade. Much time can be saved in using it here because all set-ups on show time are eliminated.

1 *Necessary Props*

- a. House. (See page 230)
- b. Small ladder.
- c. Small toy fire engine.
- d. Jug of water.
- e. Small rubber hose.
- f. Fire axe and hat for fire chief.
- g. Fire hats for other firemen.
- h. Four horses to pull engine.
- i. Bells, various kinds.
- j. Blanket for rescue work.
- k. Gun and blank cartridges.

2 *Characters*

- a. Father, mother, small child, all dressed in night attire.
- b. Nine clowns dressed in various costumes and wearing fire hats.

## SYNOPSIS OF CLOWN AND FIRE ACT

Clown house is set in middle of stage. The three characters in night attire are in the house. When the

stage bell rings for the act, they set fire to the flash powder and, as it explodes, shoot the blank cartridge, and begin a call: "Help! Fire!" etc.

The four horses and riders, drawing the small toy fire engine, rush out, followed by the fire chief, carrying the small ladder and fire ax, and eight other clowns, wearing fire hats and carrying the rescue blankets, jug of water, and small rubber hose.

They encircle the house. The fire chief runs the ladders up on the toy fire engine while the clown carrying the jug of water takes water in his mouth and squirts it out through the hose at the smoking house. The fire chief then climbs to the top of the house, on the small ladder he has carried out, and chops a hole in the roof. While he is doing this, one clown climbs up to assist him in tossing the entrapped occupants of the burning house into the blanket below. The baby comes out last and is allowed to jump alone, turning a forward somersault as he jumps. The clowns now make their exit, carrying the baby in the blanket.

### FIRECRACKER ACT

This is a good act to use after the intermission.

#### 1 *Necessary props*

- a. Two large cardboard boxes or baskets.
- b. Large firecracker. (See page 232)
- c. Gun and blank cartridges.
- d. Tattered coat, worn by clown who brings out firecracker

*2 Characters*

- a. Six clowns, one being a very small boy.
- b. Policeman.

## SYNOPSIS OF ACT

The baskets or boxes are set in the middle of the stage and the loaded gun is placed in the one into which the firecracker is later to be thrown.

Five of the clowns amble out, going through various stunts. When they reach the center of the stage, the small clown rushes out, making considerable noise to attract his fellows. He carries the large firecracker and beckons them to come near. They approach but are extremely careful not to come too close. The small clown then sets fire to the fuse of the firecracker. When it begins to sputter, he becomes frightened and throws it to the nearest clown, who catches it but tosses it on to the next clown. It is tossed in this manner around the circle and then into the basket. They all capture the little fellow and drop him into the basket and place the other basket on top to form a lid. Then they back far enough away for safety. The small clown in the basket removes his outside coat, leaving on the tattered one. While he is doing this, the clowns become anxious to see why the firecracker has not exploded, and begin to creep near. At this point the blank gun is fired by the clown in the basket and the basket tips over, tumbling the little clown out. The policeman comes and disperses the group.

## PHOTOGRAPH ACT NO. 1—FILL-IN NUMBER

1 *Necessary Props*

- a. Baby buggy.
- b. Fake camera with gun and blank cartridge attachment.
- c. Baby outfit.

2 *Characters*

- a. Father, mother, and baby.
- b. Clown with camera.

## SYNOPSIS OF ACT

Clown enters with camera and begins aimlessly to take pictures. He is followed very closely by two other clowns, dressed as man and woman, pushing baby buggy with small boy dressed as a baby. The baby should be playing with a rattle, etc. The clown photographer sees them, runs over, and begins talking with them and playing with the baby. He induces the couple to have their picture taken and, in arranging them, goes through various maneuvers. Just before he is finally satisfied with their pose, he turns the man's face upward and kisses his wife. He runs back, puts the hood over his head and pulls the trigger of the gun, causing the camera to collapse. The three of them attempt to pick up the camera, and while they are doing this the baby climbs out of the buggy. The mother sees this and screams, and the father runs in pursuit of the child. When he is about to pick him up, the baby begins to turn cartwheels and handsprings toward the exit, pur-

sued by the father and the mother, pushing the buggy. The stage bell should now ring for the next main act to come on.

### PHOTOGRAPH ACT NO. 2—FILL-IN NUMBER

#### 1 *Necessary Props*

- a. Trick camera, equipped with two separate mechanisms to shoot black powder backward and forward.

#### 2 *Characters*

- a. Three clowns.

### SYNOPSIS OF ACT

Clowns No. 1 and 2 enter, No. 1 carrying the camera. He sets it up preparatory to taking the picture of No. 2. After everything is all ready, he walks out in front of the camera and induces No. 2 to take his picture. (Pantomime acting.) When No. 2 presses the bulb, a large cloud of black powder shoots out at him, and an argument results. At this point the third clown makes his appearance. He induces them to shake hands and make up. They now ask him to take their picture. He proceeds to do so and, when he presses the bulb, a cloud of black powder shoots forward on the two clowns, who now chase the third clown off stage.

Individual clown stunts may be given at different times throughout the circus program. Some individual stunts which may be used are listed below.

### HARD AND SOFT BALL JUGGLING ACT

A clown passes through the audience juggling three balls, two hard, such as billiard balls, and the third, a rubber ball of the same size and color. At intervals he allows the rubber ball to fall on his head, at the same time clicking together the two hard balls.

### CLOWN BALANCING TRICK

For this stunt a clown has nailed to a pole an ordinary tin tray. On the tray are placed cups, a coffee pot, and milk measure all made of tin and painted bright colors. To the handle of each dish is fastened a rubber string, the other end of which is attached to the tray. The clown passes through the audience faking the balancing of the tray and dishes, and at various intervals he allows the dishes to tip from the tray toward the audience. The rubber string gives the effect of the dishes falling almost into the crowd.

### CLOWN SHOT PUT

A clown goes out near the audience with an ordinary eight pound shot and begins to put it back and forth. (If inside, use covered shot.) He has concealed on his person a rubber ball of the same size and color. After putting the shot several times, he exchanges it for the rubber ball which he "heaves" into the crowd.

Clowns may also be coached in the giving of witty sayings at appropriate times. For instance, at the close of the last number on the circus program and before

the band begins to play its final number, a clown may come out to the middle of the stage and command silence and say: "I have been asked by the management to make the following announcement, 'Will the audience please keep their seats until the crowd passes out.' "

### CLOWN FALL TO CHEST

This stunt may be done from either a running or standing start. Jump high in the air, arching the body with the feet thrown back. Alight on the hands and drop immediately to the chest. Hold the head up and back. Practice until considerable height can be gained and until the fall can be executed in a natural way from a fake stumbling or tripping movement over some imaginary object.

### CLOWN FALL TO SEAT

The feet are kicked out from under the body, the performer landing on seat and catching the weight of the fall on the hands and outstretched legs. To make the fall humorous, the performer should practice kicking one foot out from under the body with the other foot and then break the fall as described.

### CLOWN FALL TO NECK

The same jump is executed for this stunt as described in "Clown fall to seat." To gain the proper effect, the jump should be made much higher. The weight of the fall is broken by the hands striking the ground first and



immediately dropping to the back of the neck. The feet throughout are held in the air and should not be used in breaking the fall, as in the "Clown fall to seat." To practice this stunt safely, begin with a small jump, gradually increasing the height as the idea for breaking the fall is acquired.

### CLOWN FALL FROM TABLE

The clown should step outward and off the table unaware of the drop to the floor. Land on one foot and roll forward to the same foot, using the other foot to assist in rising.

### CLOWN FORWARD ROLL TO ONE FOOT

Dive forward to back and roll up to one foot and continue walking. This stunt is much more effective if the performer will keep his hands in his pockets throughout.

### CLOWN BACK HANDSPRING

Assume a crouching position with the knees spread and hands on the floor between the legs. Execute a back handspring and alight in the crouch or starting position.

### CLOWN BACK ROLL AND HEAD SPIN

Stand erect, fall back to seat and roll to head standing position. Twist the body to turn completely around

on the head, and roll back down, arising to feet. The motion throughout should be continuous, and the stunt is much more effective if the hands are held in the pockets or not used.

### CLOWN HANDSPRING WITH CANE

Execute a regular forward handspring while grasping the cane. The cane should be strong and equipped with a rubber base to avoid slipping.

### CLOWN HEAD STAND IN HAT

Construct a stovepipe hat by taking a strong metal pail and attaching to it the rim of a regular hat. Paint black or cover with felt. Execute a head balance in hat without use of hands.

### HAWAIIAN DANCER

Have one boy dressed as a Hawaiian dancer, with a grass skirt; another, dressed in oriental costume, to furnish the music with a flute or clarinet. Begin the dance with suitable music and when well under way have the dance interrupted and the dancer driven off stage by an officer of the law appearing with a lawnmower equipped with a siren.

### TELESCOPE ACT

Construct a large telescope and fix to a tripod. A clown carries this out to various parts of the audience

and calls or has printed on a sign "see the big dipper for only five cents." Other clowns or characters should be placed about in the audience as accomplices. As he calls or pantomimes his desire for customers, the accomplices come out separately and the following conversation and action take place:

"Hey there mister, I want to see the big dipper for a nickel."

"All right sir—place your right eye close against the telescope."

The end of the telescope is blackened with dampened burnt cork or powdered charcoal. As the customer looks through the telescope the owner holds up, in front of the large end, a tin dipper attached to a string on a stick.

The customer then looks away toward the audience and exclaims: "I don't see no stars; all I see is a tin dipper. I want to see some real stars." The burnt cork has blackened his right eye. The owner tells him to look with his other eye, blackening this one, and again the customer exclaims as before, stating his desire to see real stars.

He is then assured that if he looks again he "shall" see real stars. As he is bent over looking for the stars, the owner hits him over the rear with a large slapstick which produces a loud noise—producing the real stars.

At this point the policeman must make his appearance. He stops the quarrel, sending the customer back to his seat and the owner, with his telescope, on his way. With a fairly large crowd this may be repeated a number of times before different parts of the audience.

## CUCKOO CLOCK

Construct a "grandfather" clock out of light lumber or beaver board. The clock face should be painted on a small door, hinged so that it may be opened and closed.

Have two clowns carry the clock to various parts of the audience and repeat the following business: One clown stands behind the clock, the other at the side. The latter points to the time and then opens the face of the clock three times. As he does this, the clown behind puts his face through the opening and cuckoos. The make-up on the face of the clown behind the clock will have much to do with the success of this stunt.

## SPONGE ACT

Construct a portable sign with two legs so that it may be held upright before the audience. Attach an ordinary window blind to the top of the sign, and pull it down so that it will cover the face of the sign.

The clowns come out, one carrying the sign, the other a sponge squeezed tightly in his hand, and, passing from one part of the audience to another, enact the following:

The clown carrying the sign places it so that it may be seen by a part of the audience and says to them: "Do you want to see something swell?" He then raises the blind and permits the audience to read on the sign, "Put this in water." The other clown, holding his hand out so that it may be clearly seen, opens his hand slowly, displaying the sponge.

### BARREL STUNT

Knock the bottom and a part of the top out of a good strong barrel and reënforce the stays so that it will not fall apart. Fasten dummy legs to the top, and permit them to hang down over the side of the barrel, or cross one leg over the other to give the effect of a sitting posture.

Place the barrel in a conspicuous place but keep it covered with a sheet or blanket. During some act have a clown get into the barrel, without attracting attention, and throw off the blanket. He should stand inside in such a manner that it will appear that he is sitting on the barrel. From time to time he should applaud wildly to attract attention to himself. At the end of the act he continues to applaud until all eyes are directed his way, when he walks off stage inside the barrel. Shoulder straps should be fastened to the barrel so that he can walk inside the barrel without using his hands to hold it up.

### CLOWN JUGGLING ACT

Construct a small stage about eighteen inches high and drape with adjustable curtains to be opened and closed by pulling a cord.

A clown who can juggle, wears as a part of his make-up, a high hat with the top out. He carries his stage out and, placing it down where a part of the audience can see, opens the curtains, setting the stage for the play. He then stands behind the miniature

stage and performs his stunts. Any burlesque stunt may be used, but the following are suggestive: He juggles three balls and catches one in the top of his hat. He then takes from his mouth a small ball, like a ping pong ball, which he has previously placed there. He juggles two apples and a cabbage, catches the cabbage in the top of his hat and pulls a cabbage leaf from his mouth. On conclusion of his act, he bows, pulls the curtains together and, picking up the stage, moves to another part of the audience where he repeats the act.

### CLOWN AND ELEPHANT

Sew, from gray cloth, a small head and trunk of a baby elephant. Have some boy who is to be in the burlesque show or circus train his dog to wear this head gear. It is better still if the costume is made large enough to cover the back of the dog. Do not, however, attempt to cover his legs and feet, unless considerable time is taken to train the dog to wear the outfit.

During the show or parade, dress a very tall boy as a clown and have him lead the "baby elephant" about.

### THE SKIN YOU LOVE TO TOUCH

Secure a skunk skin and have a clown march in the parade carrying the skin and a sign on which is printed, "The skin you love to touch."

### ROCKING CHAIR STUNT

Take an old rocking chair and cut the bottom out. Fasten a dummy dress, stuffed in such a way that it will

give the effect of the lower limbs and feet of a lady sitting on the rocker. Dress a boy as an old lady and have him stand inside the open bottom of the chair. Cover the sides of the chair so that his own legs and feet cannot be seen.

### OLD LADY CARRYING A MAN

Construct a dummy for the upper part of an old woman, with head, arms and upper body. To this fasten, at about a forty-five degree angle, the dummy legs of a man. Have a boy who is dressed as a man from his hips up, and as a woman from his hips down carry this dummy. If constructed with a little thought it will give the appearance of an old woman leaning over forward carrying a man on her back. The fact that the boy is holding the dummy with his own hands makes the illusion more realistic and comic.

### CLOWN STUNT

At the end of an act have a clown go out before the audience as they applaud, throw down a bouquet of flowers that he brings out, pick it up and bow repeatedly to the audience.

### HAIR GROWING STUNT

This bit of comedy will work in well with the clown photograph act found elsewhere. Construct a box about 18 inches square and into one side fit an old automobile crank, which when turned will make a grinding or

crackling noise. Paint the box some solid color, such as red or black, and paint in white lettering, on one side: "Hair Grower." Place a clown wig on the inside, in such a way that when the "machine" is placed over a clown's head and the crank is turned, the wig will fit over his bald head and he will be supplied with a luxurious growth of hair when the "hair grower" is removed.

## CLOWN CHARACTERS AND COSTUMES

### CLOWN LADY WITH BUSTLE

The back of this dress should be cut away, exposing a gaudy pair of bloomers. The bustle part of this costume is made by covering a rounded framework with the same material of which the dress is made. A very small boy walks inside of this, placing his hands on the hips of the boy in front. At intervals he stands still while the lady walks off, exposing her bloomers.

### CLOWN LADY WALKING ON HANDS

A clown suit is made in such a manner that it will give the appearance of a lady walking around on her hands. False head and legs are necessary. The dress should be made from heavy cloth and held up by a wire framework. To permit the performer to see, small holes are cut in the dress.

### CLOWN AND DOG

A clown leads a small dog about the arena. At intervals he flashes lights on, at the end of the dog's tail



and on his own nose, the electricity being furnished by a battery concealed on the person of the clown.

#### TWO TRAMP SCHOONERS

From a large piece of cardboard or wall board, cut two beer steins about four feet in height. Color to give the effect of being filled with the pre-Volstead beverage. Foam may be affected by gluing cotton at the top of each stein. These steins are carried by two tramps with a sign on which is printed in bold letters, "Two Tramp Schooners."

#### TWO SCOTCHMEN OUT FOR A JOY RIDE

From wall board or heavy cardboard, fashion the outline of a small automobile. Have two boys dressed as Scotchmen walk inside, holding the framework up with straps over their shoulders. Carry a sign on which is printed: "Two Scotchmen Out for a Joy Ride."

#### CLOWN SUITS

These may be made from cambric or other cotton goods purchased from any dry goods establishment. Clown patterns of various designs, from which the suits may be fashioned, are obtainable. A clown suit should always be made extremely full and sufficiently large to afford freedom of movement.

#### CLOWN HATS

Peaked clown hats may be made by using stiff felt cut in the proper shape and sewed. The bottom edge

should be turned out and up to form a narrow rim. This also makes it easier to take off and put on the head.

Small clown hats, which sit on top of the head, can be made by cutting a piece of beaver board into a circle with a diameter of about six inches. Cut pieces of heavy paper, roll into cylinder shape and fasten to the beaver board, which will form the brim. The crowns may be made into various heights, for variety. Fasten rubber bands to the crown to hold the hat on the head. A hat of this kind worn at an angle over a skull cap will form a very clever headgear. Clown skull caps can be made from heavy cloth or from the top part of a stocking, cut and sewed to fit the head, with notches cut for the ears.

A very small toy tub, padded on the under side, with a small clothes line stretched several inches above the side of the tub, and miniature pieces of clothing hanging from the line, forms a very clever clown hat.

A short piece of ordinary stove piping, containing the damper, can be riveted to an ordinary derby hat. A wide ribbon tied in a bow may be used for the hatband.

#### CLOWN BAND

The clown band may be dressed in uniform suits with grotesque shapes and faces, or each character may be made up according to the imagination of each boy comprising the personnel of the band.

#### ANIMAL TRAINERS

They should be dressed in the costumes of the country to which the animal they lead is native.

## MAKE-UP INSTRUCTIONS

Always spread a cloth or towel over shoulders and lap to protect the clothing from powder and paint. Costumes or wigs should not be put on until the make-up is complete.

*Cold cream*—Apply a thin coat of cold cream to the face and remove carefully with a clean cloth. This use of cold cream makes it possible to apply and remove the grease paint much more easily. The cream also affords protection to the face from irritation and chafing.

*Grease paint*—After stroking the sides of the face and forehead with paint, smooth it evenly over the face with the tips of the fingers.

*Face powder*—Apply powder with a puff, after the grease paint. The surplus may be removed with a soft brush. Color and rouge should now be applied.

*Mustaches and beards*—Remove all grease and dirt. Apply spirit gum to part of face on which beard or mustache is to be pasted, and hold the curled hair or made piece firmly for a few minutes until spirit gum dries. Grain alcohol should be used to remove the spirit gum.

*Clown make-up*—After cold cream has been properly applied, spread clown white over face and neck, and do not neglect the ear, inside and out. A skull cap made from a stocking may be worn to keep the clown white out of the hair, while it is being applied. Make markings with the blunt end of a small stick, removing as much of the clown white as possible; then apply coloring and powder. Smooth powder and recolor

markings. Clown wigs or skull caps may be worn to complete the make-up. Face coloring can very easily be overdone; so care should be taken. Study the characters you wish represented, taking into consideration the costumes to be used.

### CLOWN PROPERTIES

*Clown face powder can*—Use a large two-and-one-half pound can, such as coffee is purchased in. Paint white. Print "Powder" on side and punch holes in top.

*Clown release strap for aerial work*—This piece of apparatus can be made from either a strap or strong rope, such as sash cord. The end to be fastened to the apparatus should be provided with a strong strap with snaps to adjust quickly to the apparatus, while the other end should form a loop to fit over the wrist. The length of the strap should be about four feet.

*Reverse clown face*—This is made by sewing cloth to an ordinary cloth clown mask in such a manner that the cloth will form a hood for the face. Cut holes for eyes and nostrils. Rope hair should cover this part of the mask to give it a realistic appearance. In order to prevent the hair from falling in front of the eyes, sew it around the eye slits.

*Rope climbing device*—This is made from three-sixteenths-inch strap iron, one and one-half inches wide, shaped in such a manner that it may be screwed to the instep of a pair of old shoes, with a loop on the inside of the foot. The loop should be made to fit the rope. When the device is on the rope and the foot turned, it

will clamp. This device allows the performer with a little practice to climb the rope very rapidly.

*Clown cake of soap*—Cut two pieces of 2" × 12" lumber eighteen inches long. Nail these together and paint them white. Print in large black letters the word, "S-O-A-P."

*Clown fire axes*—These may be constructed from a pattern made from an ordinary fireman's axe.

*Ghosts*—A white covering to envelop the head, with places for the eyes, and a sheet thrown over the shoulders will complete the costume.

*Wooden guns*—These may be constructed from a pattern made from a regular lever action rifle.

*Clown house*—This may be constructed out of 2" × 4" pieces bolted together in such a way that the sides, ends, and roof will form separate sections, making it easy to set up and take down. Cover with heavy building paper and paint. A practical size to construct is seven feet long, seven feet wide, and seven feet to the eaves.

*Ostrich egg*—A suitable framework may be formed from a double thickness of ordinary small mesh chicken netting. Covered with a white cloth, leaving an opening in one end. Place inside the framework whatever is to be taken from the egg, as a surprise, and cover the opening with paper.

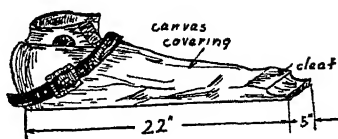
*Skeleton*—Make a black, tight fitting garment to cover the body completely. To this sew a white skeleton made from paper cambric and painted with luminous paint. Make the hood from a white material with black material sewed in for eye sockets and nostrils. The

skeleton should be sewed only to the front side of the garment, so that on turning around it will give the effect of disappearing.

*Wind device*—Construct a reel about two feet wide,



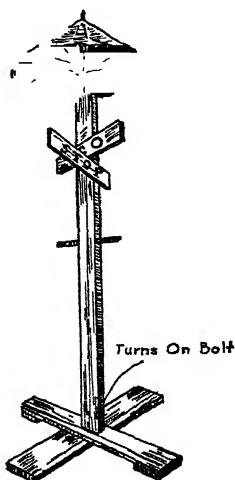
Firecracker



Clown Shoe



Clown Telephone



Clown Stop and Go Sign

with a series of rods crosswise on the outside, and support the reel in a stand. Attach a piece of canvas, the width of the reel, to the bottom of the stand, throw it over the reel and weight it at the loose end. When the reel is turned by an attached crank, the effect of wind blowing is produced.

*Firecracker*—Fasten together, by wire or rivets, two large two-and-one-half pound cans, such as coffee is purchased in, and paint red. Use dynamite fuse as fuse for firecracker. (See illustration.)

*Stop and go sign*—Construct according to illustration.

*Clown telephone*—Construct according to illustration.

*Clown shoes*—Construct according to specifications given in the illustration.

## CHAPTER XIX

### SHORT GYMNASTIC PROGRAMS

THIS chapter contains a group of short programs which may be used for almost any special occasion where some form of entertainment of this type is desired. Most of the programs listed in this chapter were given between the halves of basketball games; consequently they do not require more than six to nine minutes each for presentation.

Where new material is presented, and where new exercises are given other than those presented in Chapter Two, a complete explanation of the technique required for execution will be found.

Each program is arranged so that the less difficult exercise will come first, and gradually lead up to the most spectacular or difficult exercise of the program.

In presenting programs of this kind the instructor should guard against too much repetition of any particular stunt—for instance, if six boys are to take part in a program it would not be wise to let each step out and execute a single neck snap. On the other hand, all might do a series of neck snaps, the length of the mat, in rapid succession, with very good effect. Emphasize the fact that correct performance of a simple exercise is much more pleasing from the viewpoint of the spectator than a difficult one poorly executed.



## PROGRAM NO. 1—FOR ADVANCED TUMBLERS

*Equipment used*

1. Mats.
2. Springboard.
3. Side horse.
4. Small barrel.

*Order of Events*

## Warm up.

1. Head spring.
2. Handspring.
3. Snap-up.
4. Back flip.
5. Running front somersault.
6. Round off, back somersault.

*Springboard*

1. Back somersault.
2. Running front somersault.
3. Running front somersault over small mat set on edge.
4. Diving by members who do not do above.

*Long horse*—Springboard—board set back length of three feet (measuring from heel to toe).

Run, jump off board, light on hands and squat vault to feet. Same feet on each side of hands, or straddle over vault. Run, jump off one foot (feet first), light on hands and shove off to feet. (Thief vault.)

Same equipment as above. Repeat above exercises with the board set back five foot-lengths (measuring

from heel to toe). Add the following exercises: Run, jump and light in hand stand, balance on horse, dismount with jump to feet (feet between hands to floor). Repeat this exercise with two boys, the second boy following close behind the first. No. 1 does a jump and hand balance beside No. 2. They both dismount together.

Same equipment as above. Repeat the above exercises with the board set back eight foot-lengths (measuring from heel to toe), and leaving out the running hand stand balance.

*Diving*—Springboard and side horse

1. Diving for distance—keep setting board back.
2. Diving for height—keep raising horse.
3. Diving for height—horse at full height; place barrel on horse, first on side and then on end.

PROGRAM NO. 2—FOR BEGINNING TUMBLERS

*Equipment Used*

1. Mats.
2. Side horse.

*Order of Events*

*Tumbling.*

1. Three forward rolls.
2. Snap-up, head spring, chest-snap.
3. Backward roll, three chest-snaps.
4. Forward roll, head stand, forward roll.

*Side Horse*

1. Side vault.

2. Straddle vault.
3. Squat vault.
4. Dive with forward roll as finish.

### *Stunts*

1. Forward roll—legs folded.
2. Head stand—legs folded.
3. Both legs behind head.
4. Back arch—walk back and forth.

### *Combination and Individual Tumbling*

1. Pull through to feet.
2. Hand stand and hand walking.
3. Shoulder mount, jump to feet, forward roll.
4. Pull up from floor.
5. Head stand followed by head spring.
6. Neck springs.

## PROGRAM NO. 3—FOR BEGINNING TUMBLERS

### *Equipment Used*

1. Mats.

### *Order of Events*

1. Three forward rolls.
2. Three forward rolls—arms folded.
3. Three neck springs.
4. Forward roll—backward roll—chest-snaps.
5. Snap-up. Three at a time.<sup>1</sup>

<sup>1</sup> Three boys take position at the same time on the mat, standing up. At "Ready" they roll to a back laydown or supine position; at "One" they bring feet up ready for snap-up; at "Two" they snap up and forward roll. The success of this stunt depends entirely on their doing each movement together. If there are more than three boys, the second three will follow the first three, etc.

6. Snap-up—succession of head springs.
7. Backward roll to hand stand—chest-snap.
8. Head stand—roll to back—snap to feet.
9. Knee spring.
10. Handspring over feet.
11. Double file rolls.<sup>1</sup>

#### PROGRAM NO. 4—FOR ADVANCED TUMBLERS

##### *Rope Jumping*

See Chapter Two, pages 50–53 for explanation of the technique of teaching this event.

##### *Equipment Used*

1. Mats.
2. Jumping rope.

##### *Order of Events*

##### Warm up.

1. Consisting of rolls, somersaults, flips, etc.

##### *Rope Jumping*

1. Stand and jump, down to hands and feet, dive and roll out.
2. Stand and jump, down to back, hands and feet, dive and roll out.
3. Stand and jump, back somersault, one jump, back somersault, one jump, plain jumping dive and roll out.

<sup>1</sup> Half of the performers, of which, for this stunt, there will be no more than ten, line up at one end of the mat, at the edge. The other half line up on the edge at the other end of the mat, facing the first group. At signal, all start rolling in turn. The first group roll up the mats, down the mats, and then run off the floor; the second group roll down, up and down the mats, and follow the first group off the floor. This is a novel stunt for the close of a short tumbling program.

4. Stand and jump, backward roll, chest-snap to feet. Repeat.

Finish: plain jumping and diving out.

5. Stand and jump, a series of head springs down mat, stand and dive out.

6. Stand and jump, a series of handsprings down mat, stand and dive out.

7. Stand and jump, succession of back flips, stand, jump and dive out.

8. Forward running somersault.

9. Hand stand jumping.

#### PROGRAM NO. 5—PYRAMIDS FOR BEGINNING TUMBLERS

1. Fig. 42, Page 46 <sup>1</sup>

2. Fig. 7, Page 11

3. Fig. 17, Page 21

4. Fig. 8, Page 12

5. Fig. 21, Page 25

6. Fig. 28, Page 32 (See bibliography.)

#### PROGRAM NO. 6—HAND STAND BALANCING AND WALKING

This is a very difficult program and will require several months to perfect to a satisfactory degree of performance. An extremely good sense of balance is required for executing the hand stand on the blocks and removing them one at a time until the floor is

<sup>1</sup> Cronie, W. J.: "Pyramid Building"—New York, Spalding Athletic Library.

reached. To perform the double-pass, walk up the stairs from both directions and pass on the table.

### *Equipment Used*

1. Acrobatic stairs.
2. Removable hand balancing pedestals.
3. Hand balancing blocks.
4. Mats.

### *Order of Events*

Warm up.

1. Twisting snap-up combined with double chest-snap and back flip.
2. Back somersault, walk into.
3. Round off and back somersault.
4. Round off and back flip.
5. Back liftaway.

### *Pedestals and Blocks*

1. From sitting lever on pedestals, push to hand stand, down to one arm lever, into sitting lever, and back to hand stand and down to feet.
2. Balance on blocks and take away one at a time until standing on floor.

### *Table, Single Stairs and Pedestals*

1. From floor, spring to hand stand on table, walk down stairs.
2. From hand stand on table, step on pedestals, lever to sitting position, back to hand stand, and walk down stairs.

### *Table, Double Stairs and Pedestals*

1. Walk up one side to table, down other.

2. Walk up, step on pedestals, lower to one arm lever, push back to hand stand and walk down opposite stairs to floor.
3. Perform double hand stand walking pass on table.

### PROGRAM NO. 7—TIGHT WIRE

A very picturesque act may be formed on the tight wire if the walkers have a fair amount of ability, and are appropriately dressed. It may be introduced by a pair of smaller boy walkers on a fake tight wire stretched between two chairs. They may be dressed to represent Topsy and Eva. After coming out they work for a brief time on the fake wire. Topsy then spies the main wire, and, by pantomime, tells Eva to walk it. Topsy then climbs to the platform and beseeches Eva to come up too, but she refuses. Topsy executes a few plain walks and turns on the wire while Eva imitates her on the fake wire on the floor. While this is going on, the balance of the troupe march in. Topsy and Eva bow to the audience and skip off the stage hand in hand.

The boys comprising the main part of the act may be dressed as male and female Japanese, with one or two others as clowns. The Japanese man tests the wire, and the program proceeds. The following stunts on the tight wire make up a very clever performance and should be so arranged that the more difficult features, such as the balancing of chairs and tables, come near or at the end of the program, to give it a marked climax. All mounts, unless otherwise mentioned, are

made from the platforms.

1. Plain walks back and forth with turns on the wire, sliding the feet, etc.

2. Walk to the center of the wire, lie down, stand and walk off.

3. Two boys walk from opposite ends, meet at the center, and shake hands.

4. Two boys walk from the same end, the rear boy with his hand on the front boy's shoulder, forward and backward.

5. Pass hoops over body, begin at head, over body and step out. Reverse.

6. Juggling.

7. Carry chair to center and sit down, stand and walk off.

8. Table and chair. One sits on chair and balances table. Clown as waiter brings pitcher of colored water. Boy sitting at table on wire pours water, drinks, rises and carries chair and table off.

9. Running across wire, fancy steps.

10. Splits.

11. Mount to wire from floor with straight pull up.

12. Mount to wire with backward circle to front rest.

13. Hand and feet walk.

14. Swinging clubs.

15. Balance on knees leaning forward and picking up handkerchief from wire.

16. Combinations of above.

Appropriate slow time music should be played during a tight wire act.



### PROGRAM NO. 8—HORIZONTAL BAR

#### *Order of Events*

1. Long underswing, back kip to sitting on bar, heel circle and heel circle dismount.
2. Upstart, clear circle, foot circle, hock dismount.
3. Kip, straddle to seat, hock circle twice, and hock dismount.
4. Two performers—long underswing, kip, clear circle, and back flyaway.
5. Back upstart, twist and continue movement on through to full hang, kip and back flyaway.
6. Back upstart, back circle, and layout dismount.
7. Back upstart or back kip and snap-off.
8. Kip, reverse grasp giant, and back flyaway.

### PROGRAM NO. 9—FLYING RINGS

#### *Order of Events*

1. Long swing and nest hang, pendulum dismount.
2. Long swing and forward roll at each end of swing, pendulum dismount.
3. Forward cut off at end of front swing.
4. Back cut off at end of back swing.
5. Straddle off at end of front swing.
6. Double cut off and grasp rings at end of both front and back swing, double cut off dismount.
7. Dislocation and back cut off.
8. Dislocation and straddle off end of front swing
9. Dislocation and forward flyaway.

## PROGRAM NO. 10—JUGGLING AND BALANCING

*Equipment Used*

1. Six clubs.
2. Six balls.
3. Six plates.

*Order of Events*

1. Crisscross—clubs, plates, balls.
2. Ball passing.
3. Four ball circle.
4. Clubs, with variations.
5. Plate passing.
6. Club passing. (Every third count.)
7. Club takeaway.
8. Club passing. (Every count.)

## PROGRAM NO. 11

This program won first prize in the all-school vaudeville show of the Ironwood High School. The act was given by junior high students and consisted of singing, dialogue, and tumbling.

*Equipment Used*

1. Springboard.
2. Long horse.
3. Four mats 5' x 15'.
4. One mat 3' x 8'.
5. 1 piano.
6. 1 piano bench.
7. 1 stairs—2 lifts—each lift 10 inches high, 12

inches wide, 15 feet long—covered with red velvet or other available material.

Performers were dressed in long white trousers and white gymnasium shirts with exception of the clown, piano player, and little Negro stage hand, and the little girl and boy in opening.

### *Order of Events*

#### Opening.

Stage is set with double row of mats, double thickness, and horse and springboard placed at one end of rear row of mats. Piano and bench at other end with boys grouped around and clown playing. Little girl and boy dressed as small school children are seated on stairs, which extend full length in rear of back mat. As the curtain rises, the piano player strikes a chord and the entire group sings, "School Days." At the words, "You were my queen, etc.," the little girl and boy come to front of stage and exit opposite piano, making business as they go. At the end of the song the clown sings the following parody on the "Prisoner's Song:"

"If I had ears like a donkey  
And a tail like an old kangaroo,  
And a voice like a laughing hyena,  
Then I could sing just like you."

He then turns to the nearest boy on his left, and says: "You fellows sure can't sing; can you do anything else?"

They look inquiringly at one another and one pipes up: "Sure, we can tumble."

Clown: What can you do?

Tumbler: Anything you can.

Clown: All right. I'll give you a chance, follow me.

(They follow in line to a position about 12 feet from end of springboard and do the following program over the horse.)

1. Plain straddle vault.
2. Head springs.
3. Plain dives.
4. Hand stands. Snap through hands to feet dismount.

5. Dives. Coming to a rest on hands while going over.

6. Three boys jump to a standing position on horse. Two outside boys do hand stand, facing in, assisted by center boy who stands at straddle. Five or more boys dive through. End boys come down to head stand. Center boy dives off. End boys straddle horse and dismount forward by crossing inside leg over horse and sliding feet first into a forward roll.

These three boys, assisted by the Negro stagehand, remove the horse and place end of the springboard under the mats. Stagehand moves horse to position back of center of steps.

### *Off Springboard*

1. Long dive.
2. High dive.

3. Fancy dives—jackknife—swan.
4. Running front somersaults.
5. Head stand—dives by five or more boys.

The clown, who is the leader of the troupe, shouts to the little Negro stagehand: "Bring that bench over here!" After dusting it, and being shouted at several more times, he brings it over and places it in front of the springboard and places the small mat on it. The clown then does his head stand and boys dive over. Clown dismounts with headspring.

Stagehand removes bench, places small mat in center of mats at right angles to their length, does a couple of back flips and takes place on lower step in center of lower row of boys, who have run into place for the finale.

### Finale

Six boys and Negro on lower step.

Six boys on second step.

One boy on horse in center.

At signal, boy at left on first step dives out to front of mat, followed successively by other boys in row. Second row does same from right, following first row. Boy on horse dives last. Three boys on left of first row form base for squat pyramid. Three boys on left second row form second and third tier of squat pyramid. Same for six boys on right. Boy from horse picks up stagehand on shoulders. Stage hand has flag in hand which he waves as orchestra plays "Stars and Stripes Forever."

## PROGRAM NO. 12—POGO STICK DANCE

*Equipment used* (See page 159.)

1. Two 2-foot pogo sticks.
2. Two 3-foot pogo sticks.
3. Two 4-foot pogo sticks.
4. Two 5-foot pogo sticks.
5. One breakdown ladder which may be changed into a six-foot pogo stick.

*Music*

“Parade of the Wooden Soldiers” by Leon Dessel, or any other appropriate piece.

*Characters*

1. Eight boys, four different sizes dressed in clown suits of contrasting colors.
2. One straight character.
3. One clown, to direct dance.

*Order of Events*

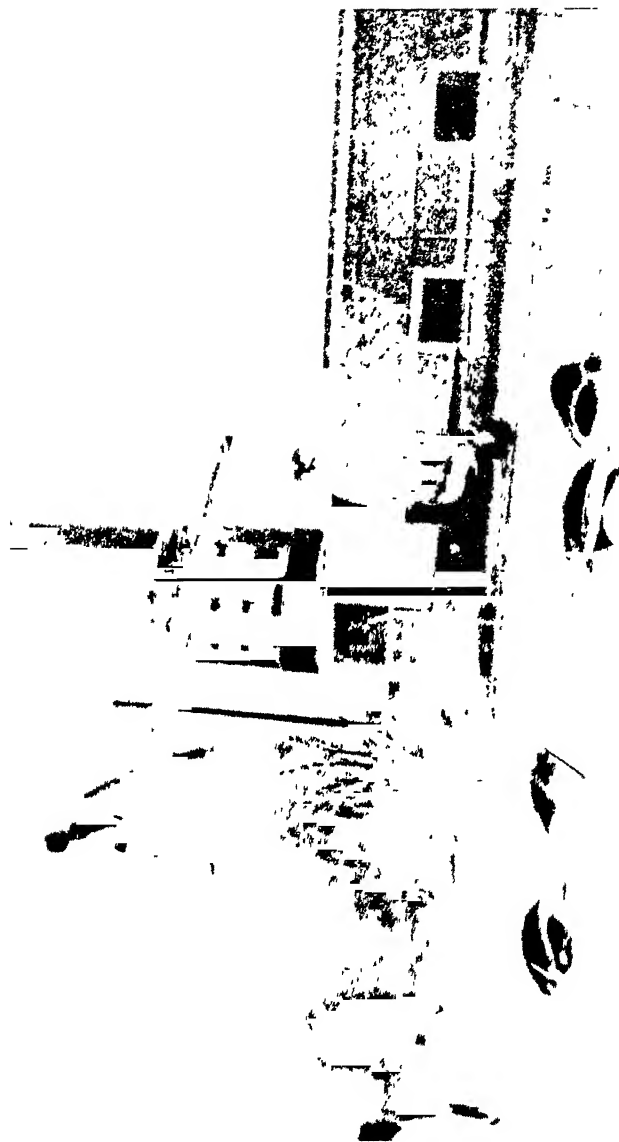
Straight character with breakdown ladder takes his place at the center of the stage. The pogo stick dancers line up, four at either side of the stage, in order of size, the smaller boys on the short pogo sticks, the larger boys on the taller sticks.

The music begins and the straight character climbs the ladder, swaying from side to side, keeping time with the music. The clown director now runs out, executes a round off and back flip, faces the audience, and goes through a short tap dance, at the conclusion of which he jumps into the air, whirls around and alights with feet and arms outstretched. The smaller pogo

dancers now appear, turning and jumping, and cross to front of stage right and left. The other jumpers make their appearance at short intervals until all are on the stage in a semicircle.

The boys on the taller sticks or dancers, three and four on both sides respectively, should jump on every fourth beat, dancers No. 1 and No. 2 should jump at a faster pace, beating faster time to the music. Certain patterns may be worked out for the dancers on the small sticks. This of course will depend upon the ability of the boys who are taking part.

The Ones now circle the Twos and back into place; Twos circle Threes and back into place. The Twos now jump to the floor and back upon the sticks without losing the beat. Ones march to center front of stage, and back stage in file of two, followed by other dancers. When they stop, the boys on the larger sticks are at the front of the stage, and the smaller jumpers at the rear, the reverse of entry, and forming two straight lines facing each other. In this position they dance in place, turning as they do. Both lines now jump forward, exchanging sides of stage, face the audience and fall from their sticks. Upon alighting they turn and point toward the straight character. As they do, the clown director takes hold of the side of the ladder (having previously removed the pegs which hold the ladder together), and gives it a quick pull which leaves the straight character standing on a very tall pogo stick. As the ladder breaks apart, streamers of various colors are set loose. The clown director now dances about the straight character as he continues to



Revolving ladder





keep time to the music, and the pogo dancers run off stage right and left. The straight character now dismounts and bows.

This dance will be made much more effective if the clown director is coached to clown continually throughout the dance as he gives the orders for the various formations.

### PROGRAM NO. 13—CYCLE RIDING

This program appears in this chapter in order to add material for work on the unicycle, which has not been given in Chapter Nine, under "Cycle Riding." In Chapter Eight, under the same heading, will be found the technique for learning to ride both the bicycle and unicycle.

#### *Equipment*

1. Breakaway bicycle.
2. Five foot unicycle.

#### *Characters*

1. Straight character.
2. Girl. (Boy dressed as girl.)

#### *Order of Events*

1. Straight character enters on breakaway bicycle and goes through various stunts done on the regular bicycle.
2. Lift front wheel off floor and ride in circle spinning the wheel.
3. Break bicycle apart, leaving rider balancing on unicycle.

4. Ride in circle.
5. Balance in place.
6. Ride backward.
7. Ride backward and forward, keeping time to music.
8. The girl mounts and rides unicycle in circle.
9. Juggles balls and plates while riding.
10. Straight character juggles clubs.
11. Straight character mounts large unicycle and fakes falling as he rides.
12. Straight character rides small unicycle with girl astride his shoulders.

#### PROGRAM NO. 14—REVOLVING LADDER

The revolving ladder act is a very worth while stunt and may be given to good advantage either as a short program by itself or as a fill-in number for a gymnastic program. Every care should be taken in the construction of the equipment to be used.

The two uprights which support the bar upon which the ladder revolves should be held in place by guy ropes. Turn-buckles, which are used as standard equipment for the horizontal bar, may be used to tighten the guy ropes to the proper tension.

For practical purposes, it is better to support the ladder on a movable base rather than attempt to set it up and take it down at the time of the act. If such a base is constructed, it will be necessary to weight each corner down. With the center of the ladder eleven feet from the floor, it will be necessary to use four guy

ropes, thirteen feet, two inches long, and set out from the upright about eighteen inches. Two hundred pounds placed on each corner will be sufficient weight for safe performance. Sand bags of one hundred pounds each may be used for this. See Chapter twelve, page 161 for construction of ladder.

### *Characters*

1. Straight character.
2. Clown.

### *Equipment*

1. Revolving ladder.
2. Detachable trapeze.
3. Three juggling clubs.
4. Three rubber balls.

### *Order of Events*

1. Characters enter to center of stage and bow to audience. Straight character mounts ladder first, balances it to a horizontal position, pulling clown up, hanging by hands. The clown goes through a series of pretences of mounting ladder, finally doing so by back over to seat.

2. Teeter up and down, then revolve slowly for several revolutions. Stop with straight character on top, with the ladder in a perpendicular position, from which straight does an arm stand. (For safety use a strap around rung of ladder and one arm.)

3. Straight regains balance. Revolve and stop with ladder in horizontal position. From this position straight executes:

- a. Hand stand, holding on side and one rung.
- b. Standing, balance and juggle the balls and three clubs in turn.
4. Clown executes the following on detachable trapeze:
  - a. Hang by hands.
  - b. Hang by knees.
  - c. Hang by instep.
  - d. Hang by toes.
  - e. Hang by knees as straight balances him to a near perpendicular position. Drop to instep hang. As floor is neared, pull to ladder, detach trapeze and revolve to perpendicular position.
5. Straight character dismounts and clown does series of solo revolutions.
6. Straight mounts and both revolve for fast finish to act.

## CHAPTER XX

### MODEL PROGRAM FOR A GYMNASTIC CIRCUS

THIS chapter contains a model program and the procedure for carrying out its different events. The readers will find for the most part that the activities used are of an advanced type. There are two reasons for this selection; first, we wish to present a program worthy of a standard toward which the directors of a gymnastic program or circus should strive; and second, we desire to give added material other than the preceding chapter contains. The reader will, however, find some necessary duplications in all acts.

We are using for our model program the material presented in the third successful gymnastic circus conducted in the gymnasium of the Luther L. Wright High School of Ironwood, Michigan. Every act of this program is of a decidedly high type.

All practice in gymnastic activities was carried on as an extracurricular activity and outside of the regular time devoted to athletics and an extensive informal program of physical education and intramural athletics. A good deal of the practice was accomplished by the physical education instructors during the regular activity or club period set aside by the school. At this time the gymnasium was available, and practice was

possible on the various pieces of apparatus, throughout the entire school year.

During basketball season, when the gymnasium floor was not available for after-school practice, the boys who furnished the short programs, which were given between the halves of the basketball games and which are listed in Chapter XIX, practiced in the room used for regular class instruction in corrective gymnastics.

At the close of the basketball season, intensive practice for the gymnastic circus was conducted for a period of eight weeks on the gymnasium floor. At this time all program organization was completed. Some of the boys who appeared at this time had taken part in the two previous programs and had, throughout the school year, for three seasons, continued practice in their chosen activity. The contents of this chapter will also show to what a surprising degree of proficiency a boy of high school age may attain.

Below we have the events of the amateur circus as listed in the programs which were handed to the audience on the nights of its presentation. The programs as printed contained only the major acts of the show. The secondary and minor acts were conducted as fill-in and surprise features and were not listed, but were of equal importance in the success of the show as a whole.

#### A

Grand Entry and Parade

#### B

Individual Combative Contests

#### C

Juggling and Balancing

## D

Fancy Marching

## E

Cycle Riding

## F

Clown and Animal Act

## Intermission

## G

Tumbling-Hand Balancing-Teeter Board

## H

Ladder Walking

## I

Slack Wire Walking

## J

Trapeze-Flying Rings-Horizontal Bar

## K

Pyramids

The above program, with its secondary acts, which in every case consisted of clown features, required two hours and fifteen minutes for presentation. The organization was so thoroughly worked out that no loss of time occurred in any part of the program, other than the four minutes used for intermission. A description of the separate events and the necessary properties used in each will now be given. Since space will not permit the description of every movement, or the giving of every word spoken, a modified outline will be employed in its review.

The Luther L. Wright High School is a combined junior-senior high school. The gymnastic circus was



conducted by the boys' department of physical education and included:

### A. THE GRAND ENTRY AND PARADE (Three minutes.)

This consisted of all participants, animals, vehicles, etc., arranged in line of march and paraded once around the gymnasium. It served to introduce to the audience the entire circus troupe of two hundred and fifty boys. The line of march formed in the halls of the main school building and paraded into the gymnasium, the different troupes, with the exception of the boys who comprised the squads for combative contests, fancy marching, and pyramid building, dropping out at various places specified for each, off the main floor. These groups were given seats on the main floor where they could view the various other acts in the performance and still be quickly assembled for their parts in the program.

The line of march for the Grand Entry and Parade was as follows:

1. Ring master, dressed in high hat, cutaway coat, colored vest, starched bosom white shirt, winged collar and black bow tie, tight fitting white trousers, and polished riding boots. Other make-up included long black mustache, large false diamond rings, large watch chain, and long whip.

2. The mule, ridden by a cleverly trained clown, who wore a false clown face which gave the impression that he was riding backward on the animal. (See page

204 for construction.)

3. The clown band, composed of fifteen boys dressed in various make-up. (See page 227 for ideas on clown make-up.)

4. Giraffe and attendant. (See page 227 for construction.)

5. Combative contestants dressed in regular gymnasium uniforms, with jerseys of contrasting colors.

6. Contortionists dressed in tight fitting sleeveless shirts, tight trunks, flared short trunks of a contrasting colored cloth, and tumblers' slippers.

7. Clowns. (For ideas see pages 205-227 on clown make-up.)

8. Elephants and attendants. See page 203 for construction.)

9. Slack wire walkers. (See page 276 for costumes.)

10. Ostrich and attendant. (See page 204 for construction.)

11. Monkey and attendant. (See page 204 for construction.)

12. Wild Wimpus and attendant. (See page 203 for construction.)

13. Tumblers—Juniors, dressed in long white pants, white gymnasium shirts, and tumbling shoes.

14. Tumblers—Seniors, dressed in apparatus outfit. (See page 123 for picture.)

15. Jugglers. (See page 262 for picture.)

16. Horses (See page 204 for construction.)

17. Pyramid builders. The boys building the less complicated parts dressed in regular gymnasium outfits composed of brown trunks and white gymnasium

shirts; the others dressed in long white trousers and white sleeveless shirts.

18. Fancy marching troupe. (See page 264 for description.)

### A-I. CLOWN ACT (Six minutes)

This was considered a secondary act but was extremely important because of the spirit and receptive mood it roused in the audience before the main events of the circus were presented.

#### 1. *Necessary properties for act*

- a. House. (See page 230 for construction.)
- b. Dancing skeleton with gun. (See page 230 for construction.)
- c. Chains.
- d. Device for making wind. (See page 231 for construction.)
- e. Siren.
- f. Ghosts—two. (See page 230 for construction.)
- g. Tin for making thunder.
- h. Gun for explosion, used with blank shell.
- i. Two dummies.
- j. Two tattered clown suits to wear under regular suit for quick change.
- k. Black powder to place on face to give effect of being burned.
- l. Wigs.
  1. Red—bald wig as change.
  2. Black—black wig, hair standing on end, as change.

- m. Clown cards of large dimensions, used in drawing lots.
- n. Seven clown suits, four of them the same.
- o. Wire and pulleys.
- p. Flash powder.

## 2. *Characters*

- a. Five clowns.
- b. Two ghosts.
- c. One skeleton.
- d. Two mechanics to work wire for dummies.

## *Synopsis of act*

Since this act was the opener for the program, the stage was all set previous to the Grand Entry and Parade, at the end of which the regular program began immediately.

The haunted house was set in the center of the stage, and the following properties were in place in the house:

The two dummies dressed as clowns. To these a wire was fastened and passed up through the paper roof of the house, to the ceiling and through the pulleys which were attached there, the two boys who acted as mechanics holding the other ends in readiness to raise them at the proper time. Two boys dressed as ghosts and a boy in the skeleton costume were in the house. Properties for reproducing wind and thunder, as well as gun and blank cartridges, the chains, siren, wigs for the changes, the black face powder to be used after the explosion, and the flash powder were also placed in the house.

With the stage lights on and the band playing, five clowns entered, going through various antics, two of them being dressed in suits identically the same as the suits on dummies. The band now stopped playing; lights were dimmed and weird sounds were heard coming from the house. The clowns at this point began to investigate. They approached the house; the stage became dark; the noises increased, and the clowns fled. The performance was repeated twice. Each time the clowns fled, the stage lights were dimmed. All the time a faint light was seen to flash on and off in the haunted house.

The clowns then produced a deck of huge playing cards and, after carefully shuffling them, drew for low numbers to see which two would enter the house to investigate the source of all the noises. The two clowns dressed in the same style as the dummies were the unlucky ones. They appeared frightened, as the other clowns clapped their hands in delight and jumped around. The two unlucky clowns were pushed forward by their fellows as noises began anew and the lights went out. They all fled, and stage lights came on again. The same two were again pushed forward by their companions and this time entered the house, whereupon the lights went out and all was quiet.

The dancing skeleton now appeared from behind the haunted house, carrying a gun and dancing a weird dance in front of the house, to the steady beating of the drum. As it entered the house, the noises began anew; then they stopped and again all was quiet. The flash powder was now lighted and as it exploded the gun

containing the blank cartridge was fired; at the same time the boy mechanics pulled the dummies through the roof of the house up to the ceiling (stage lights were dim) and let them fall into the house again. Noises began afresh and the clowns who entered the house now fled (they had on the wigs, black powder, and tattered suits as described in properties and were pursued off stage along with the other clowns by the two ghosts).

#### B. COMBATIVE CONTESTS (Ten minutes)

The twenty-two boys who took part were divided into two teams and were dressed in regular gymnasium uniforms with trunks of light brown shade and jerseys of contrasting colors. This event was included to permit boys who otherwise would not have had the opportunity to have a part in the circus. It was also a means of interesting some parents in attending the performance.

##### *Properties necessary*

Eleven six-foot ropes and twenty-two Indian clubs.

##### *Order of Events*

1. Double hand tug.
2. Single hand tug—grasping left foot with left hand.
3. Back to back tug or lift.
4. Break arms.
5. Club pick up, using six foot rope.
6. Cap boxing.

7. Leg pulling, with use of rope.
8. Leg hook tug, from sitting position.
9. Free for all—take opponent to opposite wall any method.
10. Medley relay race.
  - a. Skin the snake.
  - b. Leap frog.
  - c. Weaving relay.
  - d. Plain or straight relay to end race.

### C. JUGGLING AND BALANCING (Ten minutes)

The characters for this act were dressed in white shirts, black bow ties, and navy blue trousers with red sashes about the waists.

The performers made their entry by running out and making a bow, all equipment having previously been arranged by the stagehands. They immediately began the following program:

#### 1 *Juggling*

1. Two juggle balls, one juggles plates, one juggles clubs, passing under leg, over shoulder, changing from plain to circle, etc., and ending with a combination pass of the clubs and plates, and of the balls by the other two performers.
2. Three plates—two in one hand, one in other hand, change to crisscross and back. Tosses one plate to other performer. Juggles two crisscross as if he had three.
3. Clubs. Change from crisscross single spin to

double spin. Throw over shoulder, under leg, etc., on single spins. (All performers, one at a time.)

4. Clubs. Two and one—change to crisscross; change to double spin.

5. Bounce Juggling. Two bounce juggling. Change to crisscross plain juggling, back to bounce juggling, and then combination bounce juggling.

## 2 *Chin Balancing*

1. Plain pole.

2. Ball on pole.

3. Balancing club on pole—tip off. No. 2 catches pole; No. 1 starts juggling clubs, having previously had one in each hand.

4. Gun, shooting blank cartridge, string on trigger.

5. Ladder and chairs. (Ladder, then ladder with one chair hooked on, then ladder with two chairs hooked on.) Balance ladder on leg to which chairs are hooked at top.

6. Paper cones. Cones were made from heavy paper rolled into cone shape and set fire to at top. A hole must be left in the bottom of the cone to form a draft, otherwise it will not burn to bottom. If any draft is present in the room, this balancing stunt is difficult to perform. (Done by two performers.)

## 3 *Combination juggling*

1. Balls.

2. Plates.

3. Three club takeaway.

4. Six club pass.



## D. FANCY MARCHING (Eight minutes)

Sixteen boys of Junior High School—dressed in long white trousers, red swallowtail coats, white shirts with black bow ties, tall red caps with short white brim and white and red plumes, carrying wooden guns—gave the following program, material for which can be found in several of the books on marching in the bibliography.

They entered in two files, up center, from which the following formations were made in order:

1. Diamond.
2. Two small balls.
3. One large ball.
4. Triangle.
5. Portiere.
6. Wheeling, by four's.
7. Heart and interlace at tip.
8. Portiere at two sides.
9. Cross.
10. Arch with guns.
11. Grand march, exit.

## E. CYCLE RIDING (Eight minutes)

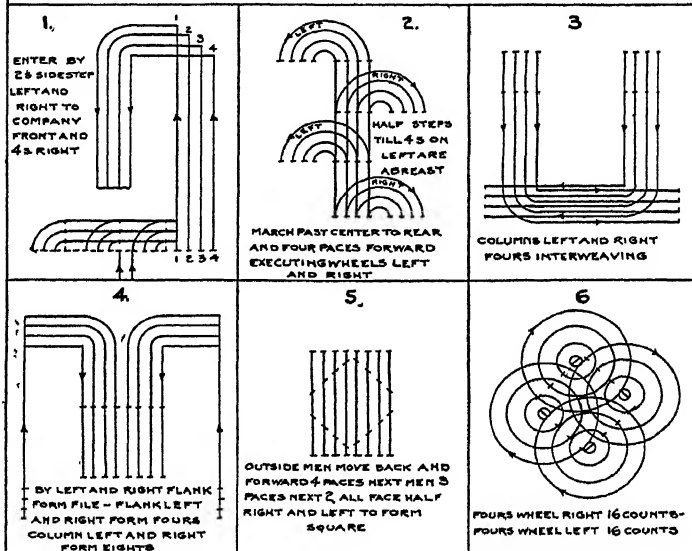
The performers taking part in the cycle riding act were dressed as boy and girl. The boy rider wore tumblers' tights and jersey and a pair of tumbling slippers. The girl was dressed in pink tights, short pink dress and tumbling slippers, and wore a blond bobbed

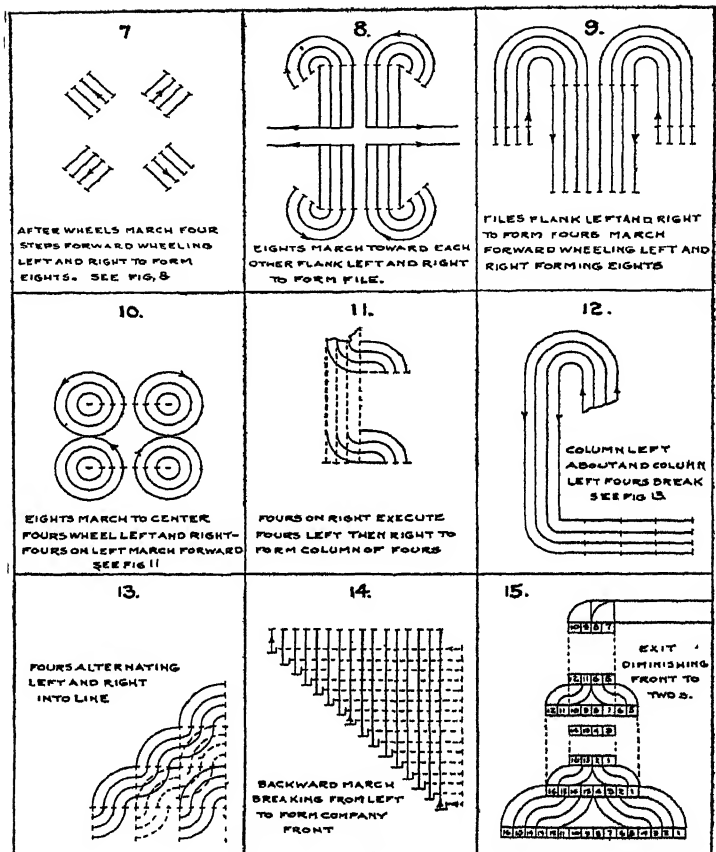


Six club juggling and passing



# PLAN OF FANCY MARCHING DRILL SIXTEEN PARTICIPANTS.





CHITREPSH.

wig. The wig was made from hemp rope which had been unbraided and combed out fine like hair.

*Single riding*—One performer.

1. Entered stage and rode around a circle without the use of the handle bars.

2. Continued riding in circle and spun front wheel while in motion.

3. Juggled three balls while riding in circle.

4. Stopped bicycle and balanced, front wheel turned at right angle, also balanced standing on pedals, off seat and hands extended to side, continued in circle.

5. Stopped, peddled backward or in circle and forward again in circle.

6. Changed from forward riding while sitting on seat, to forward riding while sitting on the handle bars, facing opposite the direction of motion.

7. Stood on left pedal with right foot and continued to ride in circle, right hand holding seat, the other extended.

In executing the above exercises, the girl rider performed stunts number one, two, four, and five immediately after the boy rider had finished each in turn. The change in riders was made in the following manner. The bicycle was kept in motion. The boy rider placed his left foot over the top bar in readiness to dismount. The girl immediately placed her left foot on the left pedal, as it went down and forward, and mounted as the boy dismounted. Mounts may also be made from the rear foot rest, as the rider dismounts.

*Double riding*—Two performers.

1. Girl stepped on rear foot rest of rear wheel and rode around circle.

2. Placed one foot in saddle stirrup, the knee resting against the back of the rider, both arms and other foot extended.

3. Climbed to shoulder seat and continued riding in circle.

4. Boy leaned forward, permitting the girl to transfer to handle bars.

5. Stood on foot rest of front wheel and rode around circle once.

6. From above position the girl did an assisted hand-stand balance on the handle bars.

7. Girl stood with one foot on handle bars, other on cross bar with arms extended and rode in circle.

8. Boy rode, extended left hand and grasped the right hand of girl standing with foot on both front and rear foot rests. Exit.

## F. CLOWN AND ANIMAL ACT (Twelve minutes)

*Animals in act:*

- a. Four horses.
- b. One mule.
- c. One mother elephant.
- d. One baby elephant.
- e. One wild wimpus.
- f. One ostrich.
- g. One giraffe.
- h. One monkey.

The horses and the mule had riders. The other animals had one or two boys forming the legs and a trainer to handle them in the performing of their separate tricks. The ringmaster introduced the animals and each act as it was given.

*Properties necessary for act:*

- a. Two half barrels—one large, one small.
- b. Rings—swinging from ceiling.
- c. One climbing rope.
- d. One large ostrich egg. See page 230 for construction.
- e. Orange.
- f. Breakable chain with rubber link.
- g. False face for mule rider. See page 229 for construction.
- h. Hurdles, about ten inches high.
- i. Cocoanut.

*Synopsis of act*

The animals came on to the stage in the following parade line and stopped in a half circle after parading half way around stage: mule; horses; wild wimpus; giraffe; ostrich; mother elephant, followed by the baby elephant holding mother's tail with his trunk; the monkey, grasping the baby elephant's tail, and pretending to pull the baby elephant's tail while stopping to scratch itself.

The ringmaster next introduced the new member of the family, the baby elephant, with these words: "Ladies and gentlemen! Mrs. Jumbo has handed us a most pleasant surprise during the past year." (The



baby elephant bowed to the audience.) "Next year we expect to have a baby ostrich." (As this announcement was made, the ostrich walked out to the side of the ringmaster and laid the huge egg.) "You will now see what the mother elephant has taught her small son." Little Jumbo climbed onto the small barrel with all four feet, stepped down, and returned to place. The ringmaster next announced that the mother elephant would take her reducing exercises. She climbed onto the large barrel, going through a series of movements with her feet, following them with kneeling exercises, etc.

The ringmaster next introduced the giraffe, mentioning the fact that this animal is very fond of fruit, especially oranges, and that its trainer would now feed it an orange. As the trainer pretended to give the animal the orange, a large ball was pulled slowly down the giraffe's neck, giving the impression of the orange being swallowed.

While the trainer of the giraffe was feeding it the orange, the baby elephant, unnoticed, wandered off toward the audience. A boy who had been posted in the audience came out to pet it. The mother elephant, seeing this and thinking that her baby would be harmed, broke away from her trainer and rushed to the aid of her baby. The trainer caught her as she was about to gore the boy. The mother, caressing her baby, allowed herself to be led back to her place.

Pony Hurdle Race. Adjustable hurdles. (Jump once over each height.) The ringmaster announced that the audience would now witness the high jumping for

the championship of Newport Heights. The mule did everything backward in this act.

The monkey was introduced by the remark that it had been at one time the fiercest one of its kind but that by the remarkable patience of its trainer it had been tamed and trained to a remarkable degree. The trainer then put the monkey through the following stunts:

- a. Walking on hands.
- b. Trainer now unsnapping chain, the monkey leaped to the rings and went through a series of stunts.

When the monkey had been called down and chain again snapped to his collar, the animals began to move off the stage. As they did so, the monkey escaped from its trainer by breaking the chain at the rubber link, and climbed the rope hanging from the ceiling. (See page 229 for construction of climbing device for feet.) The trainer tried in vain to call him down while the monkey went through different antics. It was only when the trainer showed him a cocoanut that the monkey climbed down and consented to be led off stage.

#### G-I. CHICKEN STEALING ACT (Four minutes)

This clown act was introduced immediately after the intermission to give the audience an opportunity to laugh and relax.

##### 1. *Necessary properties*

- a. Chicken house made from slats, one door, with windows, one on each end of house. Windows provided with shades.

## PHYSICAL EDUCATION ACTIVITIES

- b. Large shoes, trick coat, and pants, made to drop off quickly.
- c. Two chickens and sack.
- d. Gun and blank cartridges.
- e. Lamp post

### 2. *Characters*

- a. Policeman.
- b. Woman.
- c. Two colored thieves.

### *Synopsis of Act*

The stage was set with chicken house in which two chickens were roosting. The door was shut and latched from the outside. Near by was the lamp-post beside which was seen the policeman making love to a pretty girl. Colored characters entered, one wearing extremely large shoes and trick clothing. Sneaking toward chicken house, they entered it and bagged the chickens. As they did so, screeches of the chickens attracted the officer who ran toward the house. One colored man, with the chicken, came out and latched the door and made for the exit as the officer fired at him. As the officer tried the door, the colored man inside pulled down the shade, and the same performance was repeated at each window. The officer then rushed to the back of the house. As he did so, the darkey inside reached out, unfastened the latch on the door, and began to run away. He was seen by the officer who fired at him, whereupon he jumped into the air, losing his shoes and hat. The officer fired again and the colored man's coat fell off. A third shot resulted in the loss of

his pants; and as the fourth shot was fired he disappeared through the exit with the officer following.

### G—TUMBLING—HAND BALANCING—TEETER BOARD

The boys in this act were divided into two groups, the Junior and Senior tumblers. The first part of this act, including warm-up and combination tumbling, was given by the Juniors. They were dressed in long white trousers, white gymnasium jerseys, and tumbling shoes. The Senior tumblers gave the remaining part of the program including their warm-up, balancing on blocks, hand balancing on pedestals, walking on acrobatic stairs, and teeter board work. They were dressed as shown in the picture on page 123.

#### *Junior Team*

1. *Warm up.*
  - a. Succession of head springs.
  - b. Head spring, neck snap. Repeat.
  - c. Two head springs, back roll, chest-snap, back roll to hand stand, neck snap to feet.
  - d. Round off and snap-up, head spring.
  - e. Running front somersault.
  - f. Hand stand, snap to feet, back flip.
2. *Combination Tumbling*
  - a. Triple barrel roll.
  - b. One leg forward.
  - c. Handspring, assistance hands on feet.
  - d. Back somersault over feet. (With combinations.)

- e. Triple dive. (Two sets at same time.)

### *Senior Team*

1. *Warm up.*

- a. Round off and back somersault.
- b. Round off and back flip.
- c. Round off, back somersault, and back flip.
- d. Head spring, round off, back somersault, and two back flips.
- e. Combination high hand-to-hand work.
- f. Back off back.
- g. Back off shoulders.
- h. Lift-away.

2. *Balancing blocks*

- a. Hand balanced on end of two blocks and walked.
- b. Hand balanced on stacked blocks and stepped down to floor, nine blocks high.
- c. Hand balanced on end of stacked blocks and removed until floor was reached. (See page 63.)

3. *Stairs and pedestals*

- a. From floor sprang to hand stand on table, walked down stairs.
- b. From hand stand on table stepped on pedestals, levered to sitting position, back to hand stand, walked down stairs. (See page 66.)

4. *Double stairs and pedestals*

- a. Walked up one side, down the other.
- b. Walked up, stepped on pedestals, levered to one hand lever, pushed back to hand stand and

walked down opposite stairs to floor.

c. Two boys walked up from opposite ends and passed on table. (See page 66 for construction.)

#### 5. *Single flight, two tables*

The two sets of stairs and tables were arranged in such a way that it made a flight of sixteen steps. Smaller table was thirty inches high, larger table sixty inches high, so that incline was the same from the floor to low table as from the small table to the high table.

a. Walked up and down.

#### 6 *Teeter Board*

All liftaways from this piece of apparatus were made by jumping on the opposite end of the board, which in turn threw the tumbler on the low end up. The jumps to be properly executed should be made from the shoulders of another tumbler, in order that the amount of leverage necessary to toss the tumbler on the low end, up and over, may be secured. There should not be too much difference in the weights of the boys who are to work on this piece of apparatus. The slightly lighter boy should always do the liftaways and turns.

a. Straight lift and half twist facing opposite direction.

b. Liftaway back somersault to floor.

c. Straight lift to high table; do not turn in air. (Table used for hand balancing.)

d. Back somersault to high table.

e. Straight liftaway to shoulder mount. Dismount with back somersault to floor.

## f. Back somersault and catch in padded chair.

## H-LADDER WALKING (Eight minutes)

The ladder walkers were dressed in long white trousers, white shirt, black artist ties and regular tumbling shoes.

1. Walk up small ladder, fall to mat and forward roll.

2. Walk up forward, down other side to floor.

3. Walk up backward, balance without hands, down backward to floor.

4. Walk up half way, turn around, walk to top, slide down.

5. Transfer from one ladder to another.

6. Double transfer from one ladder to another.

7. Juggle three balls or plates while balancing.

8. Balance on top of ladder and walk without using hands, slide down.

9. Jumping ladder.

10. Jump ladder upstairs.

11. Jump rope while balancing on ladder.

12. Walk to top of tall ladder, fall forward to mat and forward roll.

## I-SLACK WIRE WALKING (Eight minutes)

The three members of the group were dressed respectively in clown suit, a little girl's costume, and a full dress suit under which tights were worn. The coat, vest, shirt, collar, tie, and hat were from a regular full dress outfit. The pants were made so that they

opened at the side of each leg for a quick change, which was made while walking on the wire. The events that made up this act were as follows:

1. All came out and bowed to audience; man tested the wire.

2. Straight character getting on center of wire and walking back and forth, removed hat, coat, vest, tie, collar, shirt, and pants, which he tossed to the little girl.

3. Little girl walked back and forth on wire.

4. Clown juggled three balls. (All juggling is done while standing on one foot, extending the other foot to the side as a balance.)

5. Straight character walked hoop back and forth. (Use a grooved bicycle rim for wire walking.)

6. Clown juggled three plates.

7. Little girl walked, sat down, walked and got off wire.

8. Straight character walked, sat down, lay down, got up, walked and descended.

9. Clown juggled three clubs.

10. Girl did splits.

11. Each performer in turn walked and turned, with straight character finishing by swinging from side to side.

### J-SINGLE TRAPEZE, FLYING RINGS, HORIZONTAL BAR (Eighteen minutes)

#### *Single Trapeze*

The boys in this act were dressed as shown in the picture on page 123.



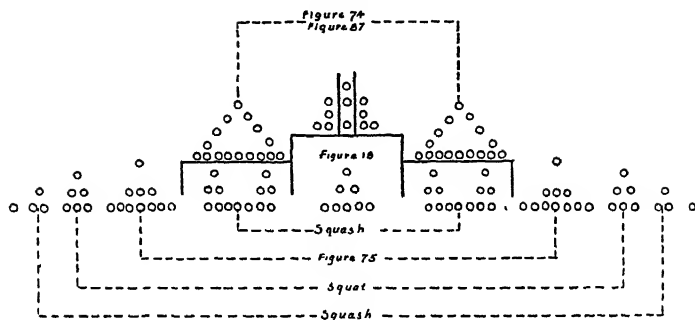
1. Swinging up-rise.
2. Hock swing and dismount.
3. From sitting position, swinging, dropping back to instep hang. Cut off dismount.
4. Hanging by toes swinging.
5. Standing balance while swinging.
6. Flyaways.

### *Flying Rings*

1. Long swing with forward roll at each end of swing.
2. Long swing, upstart at end of front swing, rolling out forward, up-rise at end of back swing, and roll out.
3. Circle into rest while swinging.
4. Circle into "planche" while swinging.
5. Dislocation and back cut off while swinging.
6. Back and front cut off and catch while swinging.
7. Dislocation and back flyaway.
8. Hand balancing and double cut off.

### *Horizontal Bar*

1. Long underswing, kip, clear circle, hollow back dismount.
2. Swinging double knee mount with reverse grasp, forward double knee circle, change to heel circle, heel dismount.
3. Same as above, but change to foot circle and swinging back dismount.
4. Back mount—layout and dismount.



5. Long swing and back mount to sitting position. Snap-off or back somersault to floor.

6. Reverse giant circle, heel circle, and heel backward dismount with half turn.

7. Sit in squat dismount position, pull feet back through to hand stand, ordinary giant, hand stand and back to starting position with squat dismount.

8. Front flyaway.

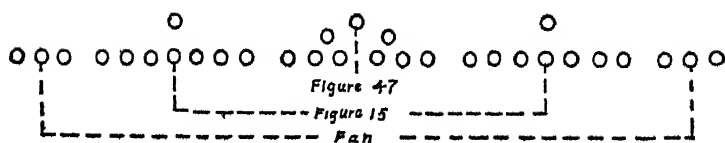
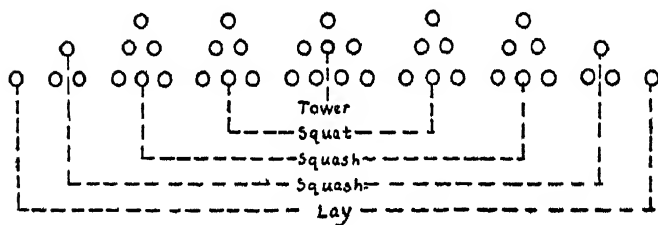
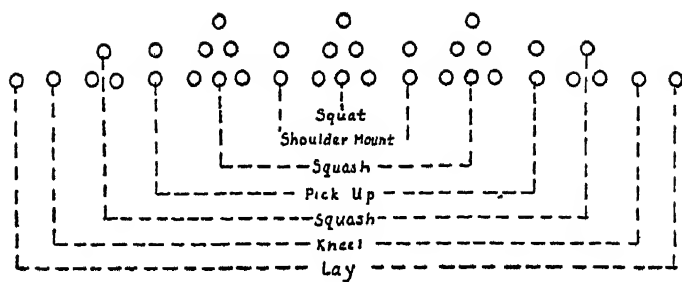
9. Reverse giant and instep circle; repeat. Hock dismount.

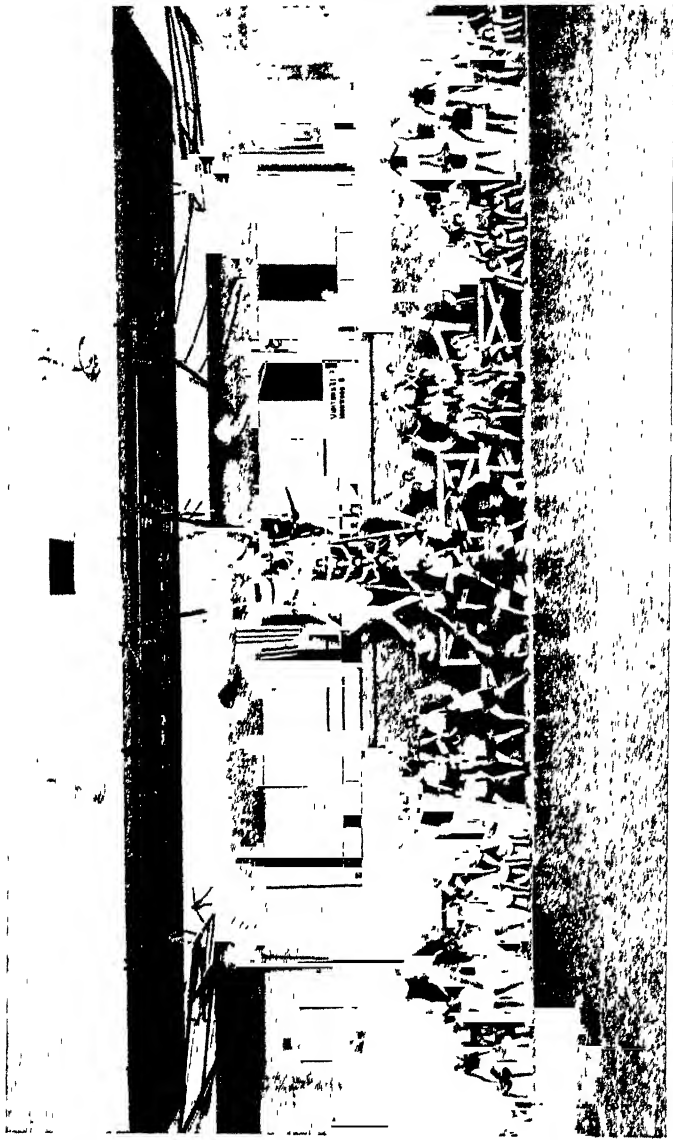
10. Reverse giant and foot circle; repeat. Hollow back dismount.

11. Half turn above bar from reverse giant swing, to ordinary giant swing. Flyaway.

### L-PYRAMIDS (Eight minutes)

As a finish to the circus program, the following (See next page) four pyramids, with boys dressed as stated in Grand Entry, were built. All lights except





Pyramid built with Roman ladders and platforms



the exit lights were off in the building, while the pyramids were being put up. Pyramids listed and not described in this work may be found in Spalding's "Red Cover Series" of Athletic Handbooks—"Pyramid Building."

The chairs used in pyramid work are the ones listed on page 159. Any strong chair will answer the same purpose. The platforms which were made entirely of wood, well braced, were three feet high, six feet wide, and fifteen feet long.

In the last pyramid, which contained one hundred-sixteen boys, the top boy on the ladders in Figure 87 <sup>1</sup> held a large American flag, and the band played, "The Star Spangled Banner."

<sup>1</sup> Cronie, W. J.: "Pyramid Building" New York, Spalding Athletic Library.

## CHAPTER XXI

### THE OUTDOOR CIRCUS IN CAMP LIFE

CAMPING is one phase of a program of physical education. Obviously the aim of camping is quite similar to that of the program of the physical activities carried on in the school, and under intelligent and capable leadership it should be easier, with this aim in mind, to conduct the summer camp than the physical education program in the school.

Educators are generally agreed on the importance of the summer camp as an educational factor in the lives of American boys, but only recently has its real educational significance been fully appreciated. To the late President Eliot of Harvard is credited the assertion that the well organized summer camp is the greatest contribution that has been made to education in the last generation. It is significant to note that many summer camps have direct supervision over the boy during more actual hours, in the course of the year, than the public schools themselves.

The consideration of the summer camp as a forceful factor in shaping the thought and future conduct of boys has caused many men who are interested in the proper education of our youth throughout the country to study the activities of the summer camp.

All will agree that its primary purpose is to bring the child into the open and in close contact with nature through outdoor activity. The benefits, however, of

camping should not be thought of altogether as physiological, but rather as fundamentally psychophysiological. In many cases the psychological approach is extremely necessary and vitally important in shaping the proper attitude toward camp life, for the present and for the future enjoyment of the camper in adulthood.

A criticism often made of some camps—and which was quite justifiable in the earlier years of camping—is that the program of activities too nearly parallels the physical activities offered by the school and recreational center throughout the year. While there is necessarily some duplication and overlapping, the degree of this varies with the nature and location of the camp—chiefly its distance from a city. Most camps offer a great variety of activities and place no strict limit on the number a camper may indulge in.

The fact remains that an attempt at too great a diversion of the child's interests from those of the other months of the year indicates a failure to appreciate the play instincts of this period. It should be realized that outdoor activities are racially strong in every individual; and to arouse these dormant interests to a point of action, all that is necessary is to provide favorable situations. But modern civilization has caused the child to develop interest in physical actions other than those of forest and stream, and these desires are so strongly a part of the life of every boy that to isolate him completely from these sports interests of the playground would be unwise.

Every camp that attempts to approach the ideal will



provide a diversified program to meet the varied interests of the boys. It will provide opportunities for sports of forest, field, stream, and lake, such as following woodland trails, mountain climbing, canoeing, boating, horse-back riding, swimming, and fishing. It will offer opportunities for self-expression and develop cooperation and interest in physical activities of the playground, through games and sports of high and low organization. It will provide outlets for emotional expression, through plays, spectacles, and pageants, depicting experiences and phases of life. It will provide means for originality and expression in art and craftsmanship, both of woods and shop, through such projects as building log huts, outpost shelters, rustic camp furniture and boats; and making various kinds of handicraft articles—leather work, brass work, silver work, basket weaving, and bead work. The taking of camp and nature photographs and moving pictures, and the making of colored lantern slides are sources of never failing interest. Assisting in the construction of properties for plays, pageants, and the camp's outdoor circus offers unlimited opportunities for originality.

Camp directors should study their camp sites in view of the above provisions for the ideal camp. While the location of a camp is an essential feature, it is not necessary that a camp be located in virgin country to be a suitable camp for the child to attend. The camp in the wilderness is a poor place to send a child if the organization is not in the hands of competent leaders who can cope with the special problems of program

organization, safety, and sanitation in isolated locations.

The writers believe that the outdoor circus should occupy a definite place in the program of camping activities. Because of its multitudinous parts and interests for boys of all ages, the outdoor circus, like the pageant, provides a means of combining and correlating the interests of the entire camp group. It makes a special appeal to all groups because it allows natural dramatic expression in depicting clowns, tramps, rubes, and other comic characters in short skits and wild animal acts; it provides physical enjoyment, through the more serious parts, like tumbling, hand balancing, ladder walking, and pyramid building; and it provides handicraft activities, in the making of properties of various kinds, such as animals, clown properties, costumes, masks and wigs.

In the camps where the outdoor circus has become a vital part of the camp program, definite traditions grow up with regard to its presentation. The writers have experienced this in the numerous letters received throughout the school year from boys who plan to return to camp, asking for definite parts in the "circus" for the ensuing season.

Individual and group initiative may be developed by permitting boys to assume such special duties as circus manager, clown and property manager, animal trainer, and master of ceremonies. Camp humorists should be encouraged to write short skits and take part in clown acts. The evening campfire programs provide ample opportunities for rehearsal and pre-

presentation of skits and stunts of which the more suitable ones may be embodied in the regular program presented on "circus day."

Many camp traditions grow out of this activity, and these are especially worth while in influencing boys to return to camp year after year. Circus slogans, such as "Bigger and better than last year," become camp slogans.

In summer camps where closing exercises are held and where the parents and friends of the boys are invited to attend, the outdoor circus may be featured as one of the closing events of the season. The knowledge that his parents will be present will provide the boy with a tremendous stimulus to perform his part to the best of his ability. To present the outdoor circus at this time will provide a splendid opportunity for the camp director to merge the interest of the parent with that of his boy in camp life.

In the staging of the outdoor circus, in contrast to the school gymnastic circus, some material differences should be noted. Unlike the school circus, the camp circus should comprise a large proportion of comic and burlesque skits. This is desirable because of the limited time for developing the various parts to be included. However, more serious parts, such as tumbling, hand balancing, hand walking, and pyramid building, should be included, because of the fascination and thrill they provide for the participants as well as for the audience. Although the time for practice in these stunts is limited, under proper tutelage a surprising degree of efficiency may be attained.

The desire for accomplishment will grow from year to year as the boy returns to camp, due to the fact that many boys, who previously displayed no interest in this type of recreation, will more diligently pursue similar gymnastic activities during the regular school year through their class and extracurricular work in physical education. Such activities as tumbling, hand balancing, hand walking, ladder balancing, and pyramid building are especially suitable in this respect as an all-year interest for the boy.

The wise camp director will plan his entire program in such a way that it will constitute a balanced unit of interest to the group as a whole, meeting the physical, mental, and emotional impulses in a well rounded manner, and, along with the other activities of the camp, will long remain a pleasant memory in the life of the child.



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